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EDITORIALS

THE R. E. A. IN ACTION

THREE days of concentrated thinking. Three days of conferences and discussions. The major committees and the Board of The Religious Education Association have held their autumn meetings. On October 29th the Sub-Committee of Review and Reference of the Research Committee, consisting of Professors Holt, Starbuck, Faris, Artman, and Dr. Cavan, met; on October 30th and 31st, for three entire sessions, the Advisory Committee, whose members now number eight, (Deans Kent and Kelly, Professors Smith, Elliott, Artman, Baker, President Murray and Dr. Gamoran) held meetings; on the morning of October 31st the Editorial Committee, consisting of Professors Coe, Weigle, Lobingier, Artman, and Dr. Hites, met; just before noon the Executive Committee met, and from 12:30 until 4:00 the Board, with very few members absent, heard reports, discussed issues, carried motions.

Clear-thinking, perception of future needs, interest and enthusiasm characterized these gatherings.

The four major committees of the organization are in full swing. Each has thought through and is finding its field of work; each is thinking out its relation to the other committees and to the Association as a whole; each had a report to make which showed a certain accomplishment of work done and a greater conception of work to be done—a healthful state of mind for committees yet young.

The high points in the meetings were these:

1. The Executive Committee presented a budget for 1928 amounting to \$42,260, which was unanimously passed. Several policies were discussed and left for future decisions,—whether to cover, at least in part, the expense of future conventions by having a registration fee rather than to continue the present policy

of expecting the convention city to raise the necessary funds; whether, in view of the need to have on the Board men and women from widely scattered areas, the expenses of travel to meetings of the Board should not be paid.

2. The Editorial Committee reported a probable saving of \$300 for 1928 in the publishing of the Journal; that advertising experts have been consulted regarding advertising; that the first monograph of the proposed series, *Testing the Knowledge of Right and Wrong*, by Hartshorne and May, has been issued, and that several other manuscripts for monographs have been presented. The Committee was authorized to increase the cost of the Journal the small amount necessary to stitch it with thread, thus making a better mechanical piece of work, and to proceed with the monographs on the basis of the \$2,000 capital fund included in the budget to initiate this work, which, once started, will presumably become self-supporting.

3. Dr. Holt reported for the Research Committee three lines of work which the Committee has outlined for itself: to gather reports or abstracts of all work in our field for purposes of study by the Committee and to form a background for future work; to bring together from time to time selected groups of research workers for study of methods and the location of problems needing research; to bring to the attention of foundations or persons having funds research projects whose completion gives promise of value. The support and assistance of the Board were asked in securing such funds and President Cowling was instructed to take certain necessary steps to strengthen the requests of the Committee. A budget for the research work, amounting to \$27,250, was also presented and passed.

4. The Advisory Committee reported a careful study of the By-Laws of the organization and pointed out needed

changes to eliminate inconsistencies and make a more closely knit and more workable organization. The Committee has worked hard on the program for the 1928 convention and reported progress. For one function of the Committee, even the long periods of meeting had left little time—the study of critical points of character development and of trends in American life having to do with character.

5. Professor Coe reported briefly on the first weeks of his autumn tour of colleges. He discovered that there was a wide hiatus between the classroom and other agencies in the character education process, and was convinced that only as professors make character a principal result of classroom procedure can desirable results be secured. College Christian Associations cannot do it, nor can any other extra-curricular agency. Readers of the Journal will recall earlier editorials regarding the plan whereby the Association arranged for colleges and universities to secure the services of Dr. Coe to help them locate and analyze their problems concerning character and religious development. These stimulating weeks had convinced him of the importance of continued study of this field. A motion to request Dr. Coe to continue the work was withdrawn when he explained that for this year, excepting for the nine weeks already engaged, his time was otherwise engaged. A committee was appointed to devise ways to continue this work, for which there is considerable demand.

6. The General Secretary reported on the wide range of service open to the Association in universities, colleges, churches, and other groups. He stated that the valuable work of Dr. Coe in university and college situations could be duplicated over and over, and that there was great need of discovering a number of outstanding leaders who could give time in this way. Similar work, he stated, is needed among leading church,

public school, and parent teacher groups, and added that all institutions are passing through a period of reorientation in their tasks, and help now is of extreme value. Mr. Artman called the attention of the Board to the added power that will develop in the Association when every member of the Board actually participates in the movement. He desires Board members to make an occasional visit to other cities to consult with university or college groups, and with business groups regarding the spiritualizing of the life process.

The committees, which have been organized to study special problems and bring their recommendations to the Board, have brought into the Association representatives of institutions and sections of the country not hitherto officially represented. The keenness with which these new members of the Association are attacking problems and their rapid welding into unity with old members is significant of the growing interest in religious and character development.

The R. E. A. is moving forward by leaps and bounds. A new enthusiasm and interest is spreading through the membership. But the whole membership needs to match in spirit and in work the accomplishments of the committee. This might be done in three ways: (1) by bringing the Journal and the Association to the attention of colleagues who are working in the field of character development and thus widening its circle of influence; (2) by increasing, when possible, their subscriptions from the \$5.00 to the \$10.00 rank, and by making or securing other contributions to the work of the Association; (3) by writing in freely and frequently with suggestions and criticisms in order that the Association may thus "keep its head in the air and its ear to the ground" and not stray from the problems which concern workers in the field.

*J. W. F. Davies, Chairman
of the Executive Committee.*

**"LET KNOWLEDGE GROW . . .
AND . . . REVERENCE"**

THE WRITER sat the other day on a comfortable lounge in the Senior Common Room of Victoria College in the University of Toronto. He was one of a company of twenty or thirty men who are wont to assemble there, informally, about once a month during the winter to have dinner together and to discuss matters that seem worth while and that have some vital relation to the question of religion.

It was a most unique affair. I take it that all the gatherings of that group are equally so. It seems to have no name. It is not a club; it has no members; it has no constitution; it passes no resolutions. No one, apparently, considers that it is at all surprising or disturbing to find wide disagreement on important matters. There seems to be deep earnestness and conviction, but no acrimonious controversy nor dogmatism. There is utter and fearless candour, good humour, and very close and clear thought. Those present discuss a subject carefully, quietly, informally and seriously for two hours and then disperse.

"*Veritatem petimus*" was the inscription on a sign somewhere. "Haven't they found that thing yet?" asked an observer. Apparently not, in the opinion of this group, but they do not consider that they are on a vain quest. At the close of each gathering they part with a humble and uplifting sense that each has come a little nearer to the goal.

Here was a business man, there a professor; here an authority in practical sociology, there a specialist in medicine; here a librarian, there a portrait painter; here a lawyer, there a clergyman. It was a most varied gathering, brought together on the invitation of the Chancellor because he considered that such a meeting would be welcomed as worth while by them all.

They are the dinner guests of a Toronto business man who chooses to be

anonymous. They then adjourn into the adjoining room. Everything is quite informal, even to the extent that those who wish to smoke may do so. One who has been appointed opens the discussion. At this particular gathering the subject was "Christian forgiveness and our penal practice." At the previous meeting "The nature of religion" was explored. On this present occasion it was felt that a further discussion was essential, and so at the next gathering a professor of philosophy will lead the group as it faces the problem of squaring forgiveness with sound ethics.

Such meetings are deeply significant and hopeful, and might, we would think, be held in hundreds of other places with profit. There are plenty of meetings to resolve to do things. There is quite sufficient stress laid, these days, on the power of organization. But here is something frankly and purely religious and cultural, with no other thought than that men might compare notes on important and vital themes, listen patiently, critically, and with open mind, and express their own thoughts freely.

"If a man knows he has the truth, how can he be tolerant?" was the recent confident declaration of a modern representative of the Inquisition who, however, doesn't happen to be a Roman Catholic. Such an attitude, fortunately, is not that of the great mass of earnest, thoughtful Christian people today. There is no longer that fear, which some have called faith, that examination would disclose fallacies in our cherished views. There are few who are rash and shallow enough to claim that they know the whole truth and on that basis can excommunicate all those who differ.

No one wants his solid convictions and revered beliefs treated lightly, or to be placed continuously under the microscope, any more than he would wish his mother to be continually used as a "case" for a medical or surgical clinic. Meetings for cold, intellectual, critical, and

heartless discussion of matters pertaining to religion will not get very far. But these gatherings to which I have referred are not of that kind. They are something of the nature of Wesley's class meetings, but without the controlling monitors of those. Furthermore, they are objective, not introspective, and the group is not one of ill-informed eighteenth century folk, but of modern, educated men, who believe in charity and in religion and knowledge, and wish to increase in those, without haste or cant or fear.

*A. E. Lavell, Chief Officer
of the Ontario Board of Parole.*

MAKESHIFTS AT TEACHER TRAINING

THREE THOUSAND teacher training awards were earned in 1927 by church school workers in Chicago. The Secretary of the Chicago Council of Religious Education was proud to make this announcement. He felt it was "a fine record."

There are eight hundred cooperating churches in Chicago. A few of them, very few, have teacher training classes of their own. Among the remainder three thousand awards were given. That means fewer than four to a church. Each award represents six hundred minutes of class attendance and the reading of not more than 200 pages in a book. The average church in Chicago has more than thirty teachers. It would take seven years at this rate for each one of them to earn credit for twelve hours of training for their work. A potential stenographer studies nine months, at least three evenings a week, and finishes the course poorly equipped for her work. How proud are we of the Sunday school teacher with six hundred minutes of study to her credit!

Add to this fact another: the classes in which this work is taken are composed of heterogeneous groups from the church school. There are young high school girls and boys, middle aged matrons and

maids, veterans in the service. The I. Qs. range from seventy-five to one hundred and thirty—and not all the high scores are found among the older members of the class. Many of those present have not read a serious book in years. A few are slightly more accustomed to study. Graduates of colleges are noticeably absent. Teaching in such a class has to be scaled down to the level of the weaker members of the group.

Three thousand awards in Chicago, and under teaching conditions such as these! Far better than nothing, of course, but the whole procedure is only a makeshift until some better, some more thorough way, can be found to equip teachers for their task.

There is a fallacy in the teacher training program to which attention must be called. We are working on a small fragment of a total task. Our entire effort is based upon the desire to equip *church school workers* for their task. Are not others involved in this question, more profoundly than the church school teacher, and more intimately in contact with the child? How much can a Sunday school teacher do if she works alone at the process of building character and religious values in a child? And what is there that the church school worker should know about children and about religious education that is not just as important for the parents of the child and for his older brothers and sisters to know and experience? And how may we expect any great results until parents, and brothers and sisters, and pastors and teachers all together work at the task of religiously leavening the lump of which they form a part? The educational conscience needs to motivate the whole church. Would not greater response follow our advertising, would not greater results be achieved, if the training of church school teachers were thus consciously made a part of a broader program for religious education in the local church?

L. T. Hites.

AN INTERPRETATION OF THE CHRISTIAN MISSIONARY ENTERPRISE*

It has been characteristic of most adherents of Christianity, as well as of most other religions, to lay exclusive claims to Divine origin and sanction for their faith. Under the driving power of these convictions, each religion succeeded in bringing smaller or larger areas of the world's population under its sway. The voyages of Columbus, Vasco da Gama, and Magellan eventually brought these great cultural areas to face each other, thus making it necessary for each to seek new adjustments and to assume appropriate attitudes. The response of Christendom to this expanding world was commercial, colonial, cultural, and religious expansion, one aspect of which has been termed the Christian Missionary Enterprise. In the face of this unprecedented aggression, coming out of the hitherto unknown West, the non-Christian world was compelled ere long to settle back into an attitude of passive resistance, finding itself inadequately equipped either to challenge the pretensions or to resist the pressure brought to bear upon it. Under such conditions colonies were founded, spheres of influence were established, and mission work was prosecuted up to recent times.

The twentieth century, however, has witnessed the emergence of a new nationalism, on the one hand, and on the other, of a new world-conscience and world-intelligence, increasingly well informed and relentlessly exacting, equipped with a technique wherewith to criticize pretensions of superiority, before

which the so-called *imperialistic* elements in the approach of Christendom and of Christianity to non-Christian lands stand discredited. While it is true that commercially, politically, socially, racially, and religiously the West even yet continues to occupy a position which on the surface appears imposing, nevertheless it is apparent that every day this dominant position is becoming morally more assailable and intellectually more indefensible. It is this discovery, more than anything else, which, on the one hand, is changing the former passive resistance of the Orient into an *active* resistance of incisive criticism and even of violent self-assertion, and which, on the other hand, is robbing the Westerner of that stoutness of heart and finality of conviction which are the indispensable equipment of the conqueror and of the propagandist alike. The tables are being turned. Western imperialism which thought to dominate the world, and Western Christianity, which considered itself commissioned of God to convert the world, are now being summoned before the enlightened judgment and the awakened conscience, both of the West and of the East.

Confining our thought to the religious aspect of this reconstruction of claims and relationships, there is found to be involved here:

(a) A new sense of human competence to judge and evaluate and a more universal recognition of man's right to self-determination.

(b) A growing confidence in the methods of historical criticism, scientific investigation, and the process of trial and error, for the determining of truth and the projection of policies for the future.

(c) Consequently, a rejection of authorities, finalities and absolutisms based upon uncriticized claims of Divine right or Divine revelation.

(d) A new interpretation of Nature and of Man, which are no longer thought of as the special creation of God, but

*A group of men in Chicago were studying the problem of religious education on the foreign mission field, having in mind the formulation of a document to be submitted to the Jerusalem Conference in 1928. They felt they needed to set down as a basis for their own thinking a statement which would interpret to them the meaning of the Christian missionary enterprise. A committee of three men prepared the statement which is given here. The committee consisted of A. G. Baker, Professor of Missions of the University of Chicago; Paul Hutchinsan, Managing Editor of the Christian Century; and R. W. Frank, Professor of Religious Education and Sociology in the McCormick Theological Seminary.

rather as the creative process of God. Corresponding to this, a man's conception of the Divine is being modified so as to be more consonant with that process whereby the present grows up out of the past, and through which religion and culture develop together.

(e) The interpretation of every religion as growing up within its own ethnic group and cultural area, and as being essentially the discovery, creation and conservation of spiritual and moral values, rather than the conservation of an external and authoritative revelation. This very creative effort and process is itself divine.

(f) The growing conception of the real task of religion as the cooperative endeavor of sincere men and women to transform an imperfect present into a better future, rather than the authoritative imposition of that which has been considered perfect and final upon that which is false and sinful.

It is to be recognized that different cultural types and different levels of people probably respond most readily to correspondingly different interpretations of religion. So long as such divergences prevail, religions will differ. But any religion which would become the faith of the future must at least commend itself to this new spirit of the age as being *devoutly religious, intellectually honest, and humanely tolerant and democratic*. In this effort Christianity, so far, has not been entirely successful. Some Christians who place emphasis upon the Divine, interpreted in the forms of *extreme* supernaturalism, have indeed presented a strong religious appeal, but at the sacrifice of intellectual integrity and humane tolerance, made almost impossible by religious absolutism. Some other Christians have shown themselves more hospitable to the findings of science and more tolerant to other beliefs, but in so doing have so reduced the element of the Divine within Christianity, interpreted in the

form of an *emasculated* supernaturalism, which is claimed to provide the irreducible "essence" of Christianity, as to weaken gravely its appeal as a vital religion. Christianity is now called upon *to work out* within the prevailing world conditions a faith which is at once deeply religious, because abounding in a new and meaningful sense of the Divine, which enables a man's heart to remain at peace with his head, which encourages him to call honest and sincere men everywhere friend, brother, and fellow explorer along the pathway of truth, and thrills him with the challenge of a worldwide task which he considers to be worthy of him.

This total undertaking will involve both a new attitude or missionary approach to the non-Christian world abroad, and also eventually a reconstruction of doctrine at home; and, if we read history aright, it is the new missionary interpretation and approach which must proceed and will ultimately determine any reformulation of doctrine which may follow. It was nothing else than the innovations incurred during Paul's missionary journeys which forced upon the church at home the doctrinal reconstructions of the first council at Jerusalem. A new interpretation of missions, then, is the missionary's most effective approach to the new world conditions of the last few decades and also his most fruitful contribution to the church in Europe and America. In this new interpretation it is recognized frankly:

(1) That Christianity and all other religions are each the product of a local cultural area and of a common cultural process, some aspects of which may be termed human and natural and some Divine. The uniqueness and superiority of Christianity, then, are found elsewhere than in claims of exclusive Divine origin.

(2) Evolving as they have out of diverse local conditions and from different historical precedents, there has naturally

resulted a wide divergence of religious belief and practice, just as language differs from language.

(3) The Christian missionary motive arises, as it has always arisen, out of this divergence and from the conviction, born of the richness of personal experience, that the Christian religion holds spiritual values and blessings which other religions do not possess—to the same degree at least. In order to be a missionary it is not necessary to maintain that those values are absolute, or that other faiths are entirely destitute.

(4) Under this interpretation, the missionary outreach of the Christian church becomes a great creative enterprise, in which sincere men of many faiths are summoned to share with others the best fruits of their past heritage, and to discover through the suggestion, mutual stimulation, and regenerating experiences of this cooperative effort the most adequate and enlarging revelation of God. The basis of fellowship becomes similarity of attitude and purpose rather than identity of doctrinal statement or belief.

(5) The ultimate objective of mission work is the realization of those highest ideals, both for the world, for society, and for the individual, that we may be capable of formulating from time to time. To the Christian, these are conceived under the living and growing symbol of the Kingdom of God, and Jesus Christ, respectively. Thus the missionary enterprise aims not so much to extend a religion which is perfect in itself, but rather to perfect Christianity as a religion, and

to refine its ideals of man, God, Christ and the Kingdom in and through this very process of extension.

(6) The more immediate aims and their relative urgency are defined by emergencies and conditions of time and place. In accordance with this principle, at the present time questions of war, peace, race, international justice, devolution, etc., are commanding special attention, but with changing circumstances any of these may give place to others.

(7) The ultimate criterion for the judging of the relative claims, methods, values, and ideals of any religion is not a criterion to be set up by any one religion. It is, rather, a criterion which is in process of being created out of the universal religious experience of many groups. All religions are to be evaluated in the light of such criteria as the following, namely: questions of historical authenticity by historical criticism; questions of nature and fact by scientific investigation; questions of value and worth by an appeal to the individual's convictions and the world's best judgments. Every missionary-minded individual, to whom his own religion is infinitely precious and authoritative, must now, more than ever before, remember that both he and his faith stand continuously under the searching light of this larger criterion that is emerging ever more clearly and actively in the life of the world; and that the future of his religion will be determined not only by its power to supply his personal needs, but also by its success in meeting those wider social tests and standards.

PHILADELPHIA CONVENTION OF THE RELIGIOUS EDUCATION ASSOCIATION, MARCH 6 TO 9, 1928

EDUCATION IN RELIGION IN AN AGE OF SCIENCE

THE Advisory Committee has felt it desirable to hold the program in syllabus form, at least for the present, rather than to crystallize it in topics for formal addresses.

Tuesday evening. Difficulties for Religion in a Scientific Age.

1. Why is religion in difficulty in a scientific age?

2. What questions are most often asked by those who are acquainted with scientific development?

3. What practices of religion are those who profess to believe in science giving up or questioning? Why?

4. How do these questions differ as compared with ten years ago? Why?

5. Which of these are questions of the rank and file of the people, which only the questions of those in scientific and educational circles? What is your evidence?

6. What are the chief points of difficulty for religion in relation to science, and what are the most important factors in the situation?

Wednesday morning. Basic Assumptions of Science in their Bearing upon Religion.

1. What are the basic assumptions of science in regard to:

- a. The material universe;
- b. Human personality, its development and transformation;
- c. Social progress?

2. At what points and in what ways (where and how) do these assumptions seem most to challenge the assumptions of religion? Why?

3. What kind of religion is consistent with the basic assumptions of science?

Wednesday afternoon. Basic Assump-

tions of Religion in their Bearing upon Science.

1. What are the basic assumptions of current religion in regard to:

- a. The material universe;
- b. Human personality, its development and transformation;
- c. Social progress?

2. At what points and in what ways do these agree with, at what points and in what ways do these challenge the basic assumptions of science? Why do you think so?

3. What kind of scientific attitude is consistent with religion?

Wednesday evening. Nature of Science and of Religion and their Interrelation.

1. What is common in the assumptions and function of science and religion? What is distinctive in the function of religion and of science in relation to:

- a. The material universe;
- b. Human personality;
- c. Social progress?

2. What is distinctive in the contribution of science and of religion?

3. To what extent and in what ways is a person's religion dependent upon his science?

4. To what extent and in what ways is a person's science dependent upon his religion?

5. What is the nature of a person's science, of his religion?

6. What is the relation between a person's science and his religion, and between his religion and his science?

Thursday morning. Necessary Changes in Scientific and Religious Attitudes and Conceptions.

1. What changes are necessary in the current attitudes toward and conceptions of:

a. The material universe; b. Human personality; c. Social progress? Why?

2. What changes are necessary in the conception of God and prayer? Why?

3. What changes, if any, are necessary in the practices of religion, such as worship, prayer, conversion, service, etc.?

Thursday afternoon. Necessary Changes in Religious Education.

1. What changes, if any, are necessary in the teaching of children in regard to religion? In the efforts for the development of religious experience? Why?

2. At what point is our religious education failing to take advantage of the results of science? What needs to be done? How?

3. What is the contribution of a developing science to religious education?

4. What changes are most needed in our present day religious education?

5. Where are we in most doubt as to what is going on? What experimentation is needed?

Thursday evening. Banquet.

In view of the situation as it has come to light in the convention, what is the like-

lihood for progress in the immediate future?

Friday morning and afternoon.

Program developed by the Research Commission of the Association.

CONVENTION SPEAKERS

Among the gentlemen who will participate in the convention as speakers are the following:

President Robert A. Falconer, of the University of Toronto.

Professor George A. Coe.

Professor F. S. C. Northrop of Yale.

Professor Eugene W. Lyman of Union Theological Seminary.

Professor James H. Leuba of Bryn Mawr College.

Rabbi Solomon Goldman of Cleveland.

Professor Hugh Hartshorne of Teachers College, Columbia University.

Dean R. A. Kent of Northwestern University.

Professor Arthur E. Holt of the University of Chicago.

ESTHETICS IN EDUCATION

VON OGDEN VOGT*

PROTESTANTISM is slowly awakening to a sense of its greatest danger. The danger is the loss of religion itself. Pre-occupied with ideas, engrossed in problems of reform, the Protestant world has almost forgotten how to worship. It never did know how, as compared with some other strains of religious experience. Its chief virtues have almost betrayed it. Always interested in theology, it has never developed adequate means of enjoying its faiths. Today, moved by a magnificent moral earnestness, it has little vision of the spiritual ends or the abundant life toward which the moral effort is directed.

*Minister of the First Unitarian Church, Chicago.

My own personal experience is fairly typical of the great composite of American religion. On the religious side there are some memories of devotional stirring; the early songs of the Sunday school; the whiteness of the communion table spread with a fair linen cloth, and the silence of the church as the grave elders assisted in the service; the fervors of certain revival meetings; the sentence prayers of the Christian Endeavor Society. These and some others were the occasions of experience that was primarily neither mental nor moral, but religious. I am grateful for them. Yet they constituted a very heterogeneous education in religion. No one could say that

they comprised an adequate system of instruction or initiation into the ways of the devout life.

Meager as they were, multitudes of young people today do not have even these. Amongst the students now there is a good deal of interest in fresh ideas about religion, and considerable discussion of moral problems, especially of a societal character. But there is little awareness of the possibility of religious experience as such.

This is, in part, due to the fact that there is little such awareness on the part of their teachers. I have recently noted more than one discussion of religion by teachers in different universities. They have been almost entirely confined to the mental and moral categories. They have almost totally ignored the very heart and essential character of religion, from primitive times until now, manifested in all religions, the mystic or religious experience itself.

Yet, in turn, these professors are not too much to be blamed. The Protestantism with which they were in touch at least in their youth, has, in general, made the same mistake. The mistake has been disastrous for insiders and outsiders alike. The insiders, from fundamentalists through modernists to radicals, are all interested in their particular ideas and are all deficient in culture, artistic culture and religious culture.

If they had selected the cultural basis as the foundation of religion there would be no intellectual excuse for the outsider, and no burden of conscience for those who might wish to be religious but intellectually cannot. Just now, I note that modernist bodies are seeking to avoid the intellectual dilemmas by finding common ground in a "way of life." Agreement concerning a "way of life" is perhaps easier than concerning a set of faiths. Yet the "way of life" is by no means non-debatable ground. The more profound and abiding common denominator is

neither mental nor moral, but cultural. Ideas change and ideals advance, but the search remains. The call to loyalty can never cease. The abiding thing in religion is not the specific mental or moral content of any particular time or place, but the mystic light which forever enjoys, reviews, and redefines the good life, and forever freshens dedication to it.

The gratifying fact of today is that there are growing numbers of people who are aroused to this situation and to this conviction and are eager to study the means of distinctively religious revival. There is a new thirst for religion itself. The mystic temper is not entirely quenched and I trust never will be. There is such a thing as religion, and it can never be identified without remainder either with faiths, or ethics, or both these together. Without it, the church only plays Hamlet with Hamlet left out. This thirst for religion itself is accompanied by, and mightily stimulated by, an esthetic revival such as Protestantism has never before witnessed. There is a new understanding of the kinship between the religious experience and the esthetic. There is a new appreciation of the aid of beauty to religion. There is new analysis of the relations of the mental and moral categories to the religious. There is new experimentation in the technique of forms to be utilized in the fostering of religion.

The esthetic moment is not that of understanding but of apprehension, not description but appreciation, not analysis but realization. So also the religious experience. Theology describes it, morals issue from it, but they are not religion itself. There must be a time and place, not for discussions about God, but for the apprehension of God, the realization of God, the conscious and active love of God. Religion is not primarily the description of life, nor the labor of life, but the celebration of life. It is praise

and thanksgiving and devotion before it is understanding or action. It is an end in itself. It is the supreme happiness. It is the hour when labor is finished and we rejoice that it is good, or regret that it is not good, when also we pre-vision and pre-determine the toils next to be endeavored. This experience is in kind the same as the esthetic experience. To appreciate beauty, to apprehend the wholeness and loveliness of any particular thing is to be for the moment engrossed in an immediate and satisfying good. To lift this apprehension into universality is to be engrossed in the good of all things, is to behold the ideal harmony of all things, is to be in love with life, with God.

It follows immediately that the religious experience which is so closely akin to that of beauty may be helpfully fostered by every kind of beauty. The arts of form are directly vitalizing, and hence in large part the source of religious enjoyment. It is the moral achievement which we enjoy, it is the religious conviction which we enjoy, but these things are made vivid for us by the formal arts. We do not just speak our faiths, we also sing them. We do not just discuss our projects and loyalties, we also symbolize them. By beautiful buildings, by noble liturgies, by legitimate ceremonial, by rhetoric and other arts, we may not merely understand but also keenly realize and enjoy the goodness of life that has been and may be.

I believe that people come to church now, as they always have, not merely because they ought to but also because they like to. The thing that makes them enjoy it is not a bare prose discussion of ideas nor a cold admonition to responsibility, but rather the whole artistic technique whereby these bare bones are clothed with warm life and given imaginative setting. The proportions and the symbolisms of a beautiful church building, the movement and rhythm and dra-

matic climax of a well ordered service of worship, these things enhance vitality, the sense of the dignity and worth of life, the sense of communion with the Most High.

I know that it is right to ask, What is the good of it? I can only reply that here we are closer to the heart of the good of it, the good of all life, than anywhere else. What is the good of social justice if it only enables more people to wear silk shirts? What is the good of chemical experiments if they only produce poison gas or synthetic shoe leather? I do not wish to derogate the values of science or of ethics. But we are surely lacking in imagination if we do not seek to have some vision of those supreme ends in which alone at last all labors of mind and body find their validation.

Now must come the legitimate question about faith and works. We do not want any religion that is careless of the truth, nor a religion that is lacking in moral earnestness nor moral progress. Not only do the arts of form directly assist the enjoyment of religion, but they also help to clarify the mental and moral content of religion. The esthete has often been accused of amorality if not of antinomianism. The religious arts have often been blamed for mental dullness and hypnotism. There is some truth in both of these charges. The world of culture seems often to be aloof from the progress of moral reform. The old ritualistic churches are undoubtedly much belated intellectually. There are other belated religious bodies, however; and not all projects of moral reform are inspired with as much sweetness and light as may frequently be found in the world of arts and letters.

The facts of social phenomena are too contradictory to give us a clear answer. The processes of psychological analysis are more dependable, because they may eliminate the impertinent factors. The true esthetic experience is not a soporific.

it is a stimulant to the imagination. Under its influence, the mental faculties are not only not submerged but rather highly increased. New ranges of insight and outlook and new increments of mental facility are the unfailing benefits of the genuine experience of beauty.

So also in the matter of morals. Under the influence of beauty there is a wider survey of the factors of life, there is an increased apprehension of phenomena, there is fresh estimate and rearrangement of values. Religion as the celebration of life is not merely an enjoyable festival, it is also a process of recollection covering the total concerns of all sorts and conditions of men.

I do not mean to say that esthetics alone yield a content of religious faith or of Christian ethics. I do mean to say that the esthetic experience alone stirs the mental powers to work upon the data that are brought to it, and contains a powerful urge towards some form of creative life. Yet the esthetic experience alone is deficient in content. This is the supremacy of religion, that it is social and historic and thus supplies the worshiper with a more ample furniture of mental problems and convictions and a better tested system of ethical ideals than is possible to the mere esthete standing outside the religious community.

Even so, however, this supremacy is dependent on its comprehension of the best culture of the times. The religious devotee who has the misfortune to be ignorant of the main stream of mental and moral progress of civilized life is no more capable of deriving from his experience a correct theology or an enlightened ethics than is the esthete.

Religion is thus not only the great apprehending category but also the one supreme comprehending category. It gives the joy of celebration, but a joy that is never complete without the mental effort for the mastery of all the mental problems there are, and a joy that is

ever tainted without the purification of motives and the personal integrity of purpose. Religion can never become provincial, it can never safely ignore any portion of reality or any phase of experience. The mind of the mystic is the mind which makes its lonely adventure away from all things many toward the apprehension of All Things One. But the mind of the mystic is speedily busy with the recollection of all things many and their survey in the light of All Things One. Moreover, it is never content with retreat and recollection without return. The joy of its celebration is hindered by the memory of failure in duty and restored only by the acceptance of new projects of moral endeavor.

Only religion can correct the partiality of people. The academician who flatters himself for his services to truth is often practically a very poor citizen. The reformer, filled with moral enthusiasm, often fails not only to appropriate his proper enjoyment but also to freshen his insight and revive his purposes in the house of worship. As for the artist, he is perhaps not so much to be blamed as mother Church herself that his life is often dissevered from both science and ethics.

Religion, as such, supplies no particular mental or moral content. It rather both enjoys and revises the content that is brought to it. It corrects the partiality of all other categories. Without the labors of thinker and man of affairs it has no worthy content. Without the voice of the arts it has no adequate realization or communication. Without the comprehending synthesis, a synthesis not merely mental but also emotional and practical, which is religion, no one can achieve the highest life.

The realization of this synthesis is more nearly akin to the esthetic experience than to any other. I am quite willing to agree to the limitation of esthetics to a certain narrow boundary of emo-

tional perception or awareness of reality, containing no further mental or moral aspect. But in actual life, we do not so drastically limit the aspects of experience. In actual life, the impulse and the capacity for mental review and recollection are very powerfully stimulated in the presence of beauty. So also is the urge to creative activity.

Both of these tendencies are important for religion. The desire of the artist to create a visible symbol of his perception of beauty by fashioning a work of art is the same in kind as the devotee's desire to recreate society in new righteousness and peace. The chief function of the arts in religion is thus to assist that imaginative vitality which is both joy and illumination. The joy is not the lesser satisfaction of particular beauty, but the higher happiness of the beauty of holiness, the beauty of integrity, the integrity of all things, and finally the integrity of the soul itself achieved in new purposes. Both the church building and the service of worship in it may have the artistic unity, rhythm, movement, and climax which signify and assist this integrity. Both the building and the service may be such as to foster the processes of mental survey and moral dedication as well as those of momentary enjoyment.

Not only do the arts of form assist the enjoyment of religion and the clarification of its ideas, but they may be used also to signify definite mental and moral ideals. The sermon will continue to be the chief opportunity for setting forth the content of worship. Closely following this, in some ways even more valuable, is the opportunity afforded by scriptures, prayers, litanies, and hymns for filling the religious experience with specific ideas and ideals. We have thus far made little use of artistic symbols for the teaching of religion. The recollection of the church as represented by the pictorial and plastic arts, has been very

meager in Protestantism. There have been a few stained glass windows, most of which have had no artistic merit. The subject matter of these works has been largely religious and memorial.

We are now at the beginning of a notable change in this situation. Both form and content are being expanded with great rapidity. First, the matter of form or artistic method. The painted window is no longer the only medium of expression. Various other modes and materials are coming into use.

Until lately the carved statue was undreamed of amongst the free churches. It was little used even amongst the older liturgical churches. The new University of Chicago chapel has over a score of full figure statues of heroic size on the facade alone. In addition to these, the building will have a large number of demi-figures and bas-reliefs in stone, disposed upon buttresses, corbels, balustrades, panels, and shields. Many other new churches, without such extensive development, are using works of the same kind.

Carvings in wood have been produced in large quantities for Protestant churches in these most recent years. Not only the pulpit, but the communion table, the chancel rail, the reredos, the pew, the organ screen, the lecturn, and other objects, afford possibilities for lovely works in wood. Some of the finest woodwork in the world is being done in America today. Experiments are being made also in various polychrome plastics and colored tiles. I expect to see before long a revival of the colored fresco amongst Protestant churches.

This development is an actual fact, and already displays some of its dangers. One of the most important new virtues in recent church building has been the austerity of tone achieved as compared with the richness and comfortableness of the costly buildings of the late nineteenth century. It is easy to destroy this desirable quality by a too extensive use of

the symbolic arts. It is easy to disturb the big simple unity of a structural interior by a multiplicity of distracting details. Yet there are ways of maintaining this unity and its austerity while adding the warmth of symbolic enrichment. In some interiors, a place can be found for the strong color notes of the fresco. In others, the more severe tones of carved stone are better. Works in iron, cement and terra cotta have many decorative possibilities. By these means, we may make the church both inviting and rewarding to the visitor. It will be, as it ought to be, always attractive, not only when there are public services but at all times.

More significant still is the expansion of subject matter. In the past, the mystic recollection of the church has been largely confined to the memory of the saints and the distinctively religious career. Now there are the beginnings of the presentation of everyday life as the setting and scene for the expression of the religious spirit. We have been preaching ethical religion but not always happily and pleasantly. We have been more critical of the mistakes of industry than appreciative of its virtues. We have been too negative and prosaic in our moral instruction. Business men can hardly be blamed for aloofness from all our words and works, when they realize, as many of them do, that we have more often criticized their greed than commended their services. Laboring men, and we are all laborers, will continue to find much of their work irksome and ugly until we assist them to discover and to celebrate the beauty that is there, and at the same time provision the beauty that may be there.

To put this concretely, I want in my church, and may soon have them, representations of toil, the daily life and labor of the world. It is no derogation of the saints of the cloister to make pictured windows for the saints of the mill and

mine also. I expect to see in many churches before long an enlarged symbolism to represent agriculture and poetry, industry and transportation and all the labors of man. Here is a subject matter for the proper development of the decorative arts in all their varied and fascinating forms. These works would celebrate toil, teach the ethics of productivity, remind us all of our mutual obligations, and be a perpetual intimation of a broader scope of relations and concerns than the average worshiper now has as he enters the church. They would expand the mystic recollection of the religious experience to include the memory of the practical life from which the worshiper has come and to which he should return with renewed idealism and devotion.

A church building furnished with such an enlarged decorative symbolism might naturally be the scene of ceremonial celebrations of many aspects of life. Without artificiality, processions of choirs to the chapels or shrines of industry for brief special services, or portions of services, could be arranged. Particular groups in the community might be invited on appropriate occasions for the public recognition of the contribution which they make to the common societal life. On these occasions, the daily labors of men, financier, tradesman, machinist, and all of us, might be celebrated. The church has always done something of this kind. The patriotic service, the harvest home festival, the special address to a fraternal organization, these have been long utilized.

Some will undoubtedly object that such a system for the celebration of toil involves acquiescence in the moral and industrial order as it stands, whereas the times need rather the stinging rebukes of the prophetic voice. I see no great difficulty here. The church which first recognizes and praises the good works of a man or a group of men is thereby

better circumstanced to point out the injustices of industrial life. We do not want to develop any cult of big business, but we do want, I believe, to come closer to the actual daily lives of people and to help them voice the celebrations which are actually in their hearts. It is not a bad thing but a good thing that the average man is devoted to his daily business. If there is sometimes a crude side and often times a selfish side to the expressional life of commercial organizations, there is also a wholesome and praiseworthy side.

Some of the kinds of celebration which now take place in hotel dining rooms should be brought inside the great frame of religion. One of the most profound needs of human nature is the attainment of a significant life not merely in the private order but in the public order. Religion has sought to assist people to achieve a worthwhile private life. It has taught virtues to be exemplified in the public life. It has very little enabled men to find that public life significant. It has insufficiently praised, valued and celebrated the very thing which occupies at least half of a man's time. Surely religion must attempt to assist any and every man to the most complete possible understanding of the significance of the major aspects of his life.

There are, of course, other possibilities of decorative symbolism. Daily toil is not the only significant thing in life. The church might well try to formulate some comprehensive statement of all the major values of life, and symbolize them in suitable forms of decorative art. It might try to represent the ideal development of character from youth to age, a theme especially suitable for the church school building. All such representation incurs the risk of becoming outworn, of maintaining at some later time an antiquated moral idea.

Despite dangers and difficulties, there is an increasing use of symbolism, and

my major suggestion is to broaden the scope of that symbolism to include somewhat more of the secular career. The recollective process is undoubtedly a genuine part of the mystic experience. That process can be guided and specified artistically as well as prosaically. It can be assisted not only by the service of worship and the sermon, but also by the church building itself.

For other aspects of the general subject there is here no space. One hears occasionally nowadays of a new ethics of beauty. Such an ethic must of itself be incomplete, yet here is a neglected field. There is such a thing as ugly conduct, and there must be some connection between the good and the beautiful act. I only note the question as a matter for more discussion amongst us. Of technical matters there are many, especially as to the development of the arts proper to the different ages of childhood and youth.

Another mooted question is the relation of this increasing interest in the arts to the more informal modes of expression typical of Protestant evangelicism. The change which is going on involves a loss of some values to which we have been accustomed. Yet evangelical leaders who ignore it are blind to a profound and far-reaching movement, a movement which constitutes a severe criticism of the cultural lacks of evangelicism as well as a new source of life and virtue. The relation of the religious arts to culture, both personal and societal, is still another subject for thought and discussion.

These and other problems are before us. If religion is to be the complete life, it must take account of things beautiful, as well as the good and the true, the more so because these values are not divided but interwoven at those profound depths where we live and move and have our being.

THE WRITING OF RELIGIOUS PLAYS

ESTHER WILLARD BATES*

THERE are at present three forms of dramatic literature which appertain to religious plays. There is, first of all, the simple and very elementary form which is employed in improvisations, class dramatizations, and impromptu plays and pageants hastily put together with the avowed purpose of creating a realization of the Bible lesson and visualizing an ancient but still living episode or parable. Then, secondly, there are the plays and pageants written and published for church and church school use, biblical, seasonal, inspirational. In this class also comes the material devised to enlighten a church-going public on the subjects of missions, social questions, and ecclesiastical history. The third group comes in contact with the church less frequently, for it includes religious plays written by authors and dramatists of professional standing and high artistic tradition. Here may be found such plays as "The Dark Hours" by Don Marquis, "John" by Philip Barry, "Little Plays of St. Francis" by Laurence Housman, and others by Lady Gregory, Paul Claudel, and David Pinski.

The instructor of amateur playwrights who wish to devote their art to religious drama finds here a dilemma at once. The plays most popular with a church public are not of the finest quality, viewed from the point of view of dramatic technique. Original aspects of a biblical theme, highly individual treatment, or novelty of form are less acceptable to the audiences to which a church drama association plays. In other words, a very conservative public awaits the production of their plays. This public must be considered much more than a reading public, for any play is a collaboration between author, producer, players, and congrega-

tion. Sympathetic hearers are absolutely necessary for imaginative players to reach across to. A book can arouse intense difference of opinion and slowly make its way. A play must make instant appeal or it fails completely.

Therefore, the amateur playwright has to confine himself to conservative treatments of accepted themes, or else make his presentation so spiritual that it wins instant hearing. He needs to keep his mind technically on professional dramatic technique, and, at the same time, write so that amateurs may use his work successfully under amateur conditions. There will always be, happily, a few religious plays, at varying intervals of time, which will be played on the professional stage, deeply moving a secular audience to spiritual values. But these have always been rare, and usually years have elapsed between their manifestations.

On the other hand, the writer of religious plays has an easier task. His hearers are ready and waiting for his message. The church where the play is given is rich in potent suggestions of reverence, of worship, of dedication. Music, deeply appealing, accompanies the play. Jewelled windows throw prismatic lights on his players, and the chancel glorifies the words spoken within it. So powerful, in fact, is the emotional value of a church auditorium, that a beginning playwright often errs too much on the emotional side, and forgets that austerity and simplicity and dignity well befit the religious scene.

But given the sublimest themes in the world as his subject matter, he must feel the deepest need of giving them the finest artistic form. Church architecture and church music have never been excelled. Would we could say the same of church drama! Is it too much to ask a humble

*Professor of Dramatic Art, Boston University School of Religious Education and Social Service.

approach and a lifelong dedication to the dramatic art as applied to religion? It should not be. Therefore, the amateur playwright needs to regard himself as an apprentice, undertaking a lifelong work before he can attain mastery of his craft. The demand for his work will be great and the power it can exert will be immeasurable.

In the Boston University School of Religious Education and Social Service the playwriting class is subjected to the same academic requirements that Professor Baker's famous class at Harvard, English 47, was forced to meet. Only those who do work of distinction the first year are admitted to the advanced class the second year. Many students return for a third year, just for the sake of the contact with other writers. The instructor looks forward to future work produced by these students as they reach their full artistic development in the years after they have left the School, rather than to the work actually produced while in class, encouraging though that may be.

The effect on the individual writer is profound and lasting. There is no discipline like the stern discipline of a beloved art. There is the exquisite happiness of creation; there are the days and weeks in which the writer lives in a spiritual world, where at dusk he may go to the pool Bethesda, or the Cave Adullam, or the shores of Galilee. He may walk with Paul in Ephesus or stand beside John at Patmos, and come closer and closer to the divinity which is in these men. Knowing them well enough to make them live anew means months of daily and nightly contemplation of their characters, their human problems, their source of spiritual strength.

Instead of permitting day-dreaming, the creative faculty, always a stern taskmistress, forces them to think, to formulate, to arrange and select, and then to present vividly, compactly, and emotion-

ally. There is also a deep responsibility which goes with this art, for a play speaks to very many people; its impressions are memorable because they appeal to the imagination. Accordingly its words must not be lightly published abroad. Most of all, they need to be worthy of the faith they represent, and add dignity to, not detract from, the chance.

In no less measure should this be true of plays written for the parish house. Ten rehearsals are a minimum for a one-act play, and fifteen for a longer one. Such time on the part of the players should be expended, not on obvious trite speeches uttered by type characters, no matter how innocuous they be. They should have the essence of character drawing—a character human, open to needs, hopes, fears, and griefs—but also a living portrait into which the players may enter sympathetically. It does not matter whether or not the character is invariably in process of uttering noble sentiments, provided the player presenting him adds to his own human understanding. Give, for instance, a group of young people a play like "Joint Owners in Spain" by Alice Brown, and see how, under an intelligent director, the needs and sensibilities of fussy elderly women are made clear and appealing, and in the end the characters become lovable. Such young people will carry that understanding right into their own homes and adjust themselves better, possibly, to members of their own families. That play, simple though it is, is written by a distinguished author with years of craftsmanship. This shows why, again, the writing of religious drama must be approached from the professional standpoint. A less artistic presentation of elderly women would lose in poignancy and appeal, and its lesson of sympathy and understanding would be minimized.

Assuming then, that beginning playwrights have a high aim and distant goal,

what are some of the forms in which they can engage? Taking into consideration the public demand—chancel drama is the first requirement,—plays for Christmas and Easter, for Epiphany and Whitsun, for Children's Day and Rally Day, for Thanksgiving and Memorial Day. The usage of the church is a most important consideration; some churches can have a variety of plays and pageants in the chancel, while others ought only to have the most reverential of mystery plays. No scenery should be used, only flowers, altar hangings, greenery, and the most beautiful of ecclesiastical banners. The play must be suited to the chancel, written and devised for the limitations and possibilities afforded architecturally. Mystery plays are oftenest the dramatic treatment of the Christmas and Easter themes, with very little departure from the accepted story. They may also be drawn, technically speaking, from any Bible source, either Old or New Testament. They require both dignity and spirituality of treatment, not realistic, unless the realism has such poignant simplicity that the plays move their hearers to awe as well as sympathy. In other words, the plays should be such that the congregation is ever aware, consciously or unconsciously, of the sanctuary as such.

A mystery play, reverential, simple, austere beautiful, would be indeed a work of art such as any artist could feel he might dedicate his life to.

There are other forms which afford lines of experimentation. The dramatic liturgy, the dramatic service, the dramatic allegory are three instances. The first is a further development into liturgy, adding more participation on the part of the congregation, and including dramatic action before the altar or within the chancel. The action would be more often given without words, such as silent worship, candle lighting, dedication to service, the giving of silent pledges, the presentation of offerings.

The dramatic service freely incorporates more of the elements of drama. Scenes and episodes may be interpolated, but the definitive characteristic is the inclusion of the congregation in part, if not the whole of the service. *Dramatic Services for the Church School*, by Isabel K. Whiting, is a book which shows much interesting experimentation along this line.

The dramatic allegory has, so far, not been widely tried out. "The allegory," says Marc de Vissac, "is a key to a meaning, a torch to the truth. It is like a delicate flame playing over an idea. It throws a cloudy gleam over the surrounding objects, giving them glamor. It places pictures in a light which gives them mystery." The essence of the allegory is lucidity. Under this form of instruction the allegory becomes the highest of all truths, namely, the parable. One needs only to consider the parables of Christ to see how they draw the mind off into illimitable distances, and how deeply interesting are the individual characters. the elder brother of the prodigal son, the varying personalities of the foolish virgins, the bewildering inhibitions of him who hid his talents in the earth, the sad priest who left the wounded man to the mercies of the Samaritan.

In the dramatic allegory belong all the celestial hierarchy—the angels who have been given charge concerning us, Gabriel, and the One who spoke to John. In verses here and there are the seeds of countless allegories,—some who have entertained angels unawares and the multitudes, multitudes in the valley of decision.

The legendary material is rich enough to fill the notebooks of many a dramatist, —Peter seeing a vision of our Lord as he was about to desert the Christians at Rome, St. John the Evangelist leading the weary at dusk into the New Jerusalem for only a night, St. Christopher's deeds of mercy, the Holy Innocents who taught the recalcitrant Hans Pfriem charity under the shadow of the Tree of Life,

and the exquisite Testamenti Christi with their poignant ending of "Man, I have done this for thee; what hast thou done for me?"

While all of these are rich in possibilities, the richest theme of all has not yet been mentioned,—the type of religious play which deals wholly with the spiritual life of modern people. This is apt to be less pictorial than the others, and much, much more difficult to do superbly. Moreover, it is less likely to be immediately acceptable to a congregation. Life is so complex in our century, and social ethics so debatable and so difficult wholly to detach from a spiritual problem, that a thoughtful and sincere play would be very likely to provoke controversy. Controversy is vital and essential to any social organism, provided it is not accompanied by destructive forces, but it would seem probable that too epoch-making a play along these lines had best be tried out in the parish house, rather than the church auditorium.

Nevertheless, it is greatly to be hoped that more and more plays may be written along this very line, and that they stress the human value and the spiritual revelation rather than a problem too intricate to present soundly and explicitly within the limits of dramatic time and space.

The pageant comes last of all, because it is loose in form and difficult so to arrange in consecutive and ordered episodes that it has the unity which fine art demands. Nevertheless it has no equal in presenting propaganda, in stirring to enthusiasm, in enlisting a large body of participants. Whether or not the pageant does anybody else good, it always benefits its participants in inspiring them to hard work, unselfish devotion, the overcoming of obstacles, and the wholesome democratic social contact of co-workers. Pageants need to be developed along simpler themes, to be written for smaller canvases, to stress one idea instead of a

category of them, to be content with one period and place, rather than the entire expanse of civilization. They will gain in convincingness with the usage of the selection, and grow into a more artistic form besides.

No playwriting group is complete without the adjunct of a play-producing group. A play concerns itself with material conditions of space and light. Even more deeply is it concerned with the reactions of its prospective audiences. The playwright must see his play produced before it goes to the publisher, and rewritten in those places where the production reveals either defects, or lack of emphasis, or wordiness, or inconsequential movement. A practical knowledge of the staging and acting qualities of a play is the first principle for the dramatist to acquire, and he can only bring this knowledge to bear upon his own work by seeing his own work undergo the acid test of production.

Take it all in all, the problems of the amateur playwright are the problems of the professional playwright, save that in religious drama he dedicates himself to the most supreme of themes, and the most beautiful of settings. Is any lifetime long enough to spend on developing their rich possibilities?

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A NOTE ON PAINTING AND SCULPTURE

HUGER ELLIOTT*

WHAT effect, I have been asked, have paintings and sculpture upon character?—upon the character, that is, of the spectator.

My impulsive response is—"none." Yet that can hardly be the whole truth: certainly not for mankind in general, possibly not even for me in particular.

This sudden drop from the millions to the individual is not a turning of the spot-light upon the ego: it is merely a method of emphasizing at the start the fact that I can speak only of my own emotions and not of those of one other or a thousand other individuals.

Having disclaimed responsibility for the rest of mankind, it seems inconsistent immediately to state that works of art have influenced man beneficially. Yet how else to account for the fact that they have been treasured? They must have been treasured because they gave pleasure: and it is held by most that such pleasure is not of a debasing quality. If not debasing, then it is, in some degree, ennobling. Therefore, the enjoyment of paintings and sculpture has been an ennobling trait and consequently the effect of these upon character must have been for good.

But I am, perhaps, going a little too fast in my assumptions.

That from the dawn of history men have prized works of art is a point which need not, of course, be stressed. The pure delight that has resulted from their contemplation is recorded by poet and philosopher among the ancient Chinese and the ancient Greeks as well as among modern peoples in many lands. There has been, it is true, the not ennobling pride of possession and envy of the possessor: these debasing elements do not, however, seriously affect the argument.

The great mass of people have been uplifted, one may dare to say, by the contemplation of beauty.

But some have held that beauty is but a snare to lure man from the things of the spirit. We need go back only to the Puritans to find this point of view strongly emphasized. Was it a justifiable assumption? This is a question which each must answer for himself. Yet a survey of the history of civilization will, I believe, show as much, if not more, right living among those who enjoyed beauty as among those who condemned it.

Morality and art have, at one period and another, been linked in the minds of men. As Whistler said, in his *Ten O'Clock*—"Beauty is confounded with virtue, and, before a work of art, it is asked: 'What good shall it do?'" Morality and art have nothing in common. There have been many good men, but only a few of them artists, and there have been many men who were bad, and again but few of these were artists. It cannot be denied that true works of art have been produced by men whose lives would have distressed a Pilgrim Father: concerning this, more later. But to ask that a glorious picture or a superb statue should serve strictly "moral" ends is demanding of art that which is foreign to it. When Hogarth depicts "The Rake's Progress" he is preaching through the medium of the picture: these paintings fall far short of the qualities which we seek in a work of art.

The mission of art is to delight—to raise the spiritual level of man through his enjoyment of beauty, unconscious of the fact that he is being carried to higher planes. When the intention to uplift is felt, we become conscious only of the intention: art is then merely a means and is accordingly forgotten—in fact, ceases to be art.

*Director of Educational Work, The Metropolitan Museum of Art, New York City.

The puzzled reader may well ask—How is it that we are told that works of art have influenced men beneficially and yet are assured that art and morality have nothing in common? The best answer that I can find is this: that I think of morality as an active principle urging man toward observance of the highest dictates of his conscience, whereas I cannot think of art as being actively so engaged. Its rôle is passive: it does not preach. Art calls to the spirit to soar into pure realms where self is forgotten: where, through the contemplation of beauty, the spirit may for an instant lose itself in the Infinite.

That this point of view is not held by every one brings me back to the statement that I can speak of such matters only for myself: for if I am not entirely clear about my own reactions how shall I judge of those of another? How has my response to beauty in works of art affected my character? I do not know. I am conscious that my pleasure has been a spiritual one—possibly, therefore, beneficial. But the paintings or pieces of sculpture which have delighted me may not appeal to another.

The subject-matter has nothing to do with my enjoyment. Many a Buddhist painting gives me greater pleasure than paintings of Christian themes: I find Praxiteles' "Hermes" more appealing than Michelangelo's "Christ." Manet's "Olympé" is, in my opinion, a far finer work of art than Reynolds' "Age of Innocence." I have seen canvases which were painted with the intention of inculcating in the mind of the spectator noble ideals: they have left me unmoved. I recall but one "preaching" picture which is a superb work of art—Goya's "Execution of the Condemned." Before this canvas one shudders at man's blind brutality: but the intention of the painter was first of all aesthetic. Because Goya felt deeply he was able to present his theme with gripping power, but since he was a great

painter he conceived his picture in terms of art.

We have testimony of the deep impression made upon men by religious paintings and sculpture. Here I can supply no personal opinion. But having watched people at their devotions, particularly in Spain and Italy, I have wondered if the artistic merit of the object before them played any part in their emotion. Figures which seemed to me lacking in aesthetic quality apparently served the same purpose as those which were, to me, beautiful. I may be quite mistaken, but I felt that the mood was the result of an inner urge, in no way affected by artistic sensibility.

It goes without saying that children are fascinated by pictures—but not as works of art. They are just as much pleased by the comic strip in the newspaper as they are by Tenniel's illustrations in "Alice in Wonderland" and Howard Pyle's unsurpassed drawings in "The Wonder Clock"—two groups of illustrations which should be familiar to every child. The taste of the adolescent will unconsciously be trained if he sees more of the fine than of the meretricious: but the training must not be forced. I doubt that "paintings of noble deeds" have any direct influence upon him.

I dimly remember (though most likely not aware of it at the time) the feeling of delight and awe which many pictures aroused in me—speeding my imagination into far realms for which I have no name: a true uplifting of the spirit. This, I believe, is the utmost that can be expected of the arts in the training of the young. Had I the choosing of pictures for the school or playroom, I would select only those which would arouse the child's pleased wonder—which would free his spirit and set it soaring in uncharted seas of fancy. The historical picture—the picture painted to serve as a "moral elevator" I would bar utterly.

I have mentioned the fact that subject does not interest me particularly, and that

my likes (and dislikes) cover a wide range. A canvas by Botticelli—a bit of Hindu or Romanesque sculpture—a Madonna by Rossellino—a twelfth-century Chinese painting—Titian's so-called "Sacred and Profane Love"—the Victory of Samothrace—an engraving by Duvet: such things give me indefinable pleasure. I am well aware that these personal preferences have no interest for the reader: I mention them to introduce another point which I hope may throw a little light upon the question as a whole.

What is it in these works of art which holds my interest? They are diverse in subject, in time, and in racial background: they are executed in widely differing media. Can there be among them any common factor which may account for my enjoyment? I believe that there is—though I realize that it is an explanation which may mean nothing to another.

The artist—and by this I mean any creator of beauty, in any field—the true artist is one who seeks to express the beauty which he sees with the inward eye: giving form, as best he may, to the visions of his soul. His code of ethics may not be mine or yours—from our point of view he may live evilly: but according to his own conscience he must keep his spirit clean and fine. For to do great work the artist must have the ear of his spirit open to the still, small voice: at the moment of

creation he must forget self—must exist only for and in his creation. Consciously he must learn all that may be known concerning the technique of his art: by every means he must prepare the way that the spirit may sweep unhampered to its task. When the creative moment comes he must be unaware of his own personality: he must be unconscious of his public, forgetful of creeds and of theories: he must surrender himself as merely a finite tool at the service of the Infinite. Then, and only then, will the Divine Spirit approach: the hand of God will touch his hand and create, through him, an echo of the Divine beauty.

This is, to me, the unifying principle which pervades the works of art which have given pleasure to mankind. It is our recognition of, our response to, the Divinity with which these creations have been touched which gives us the deep yet indescribable delight which we call aesthetic enjoyment.

Surely this pleasure affects character: and to high purpose. Only, we must see to it that we do not attempt to force it to serve us consciously for our own ends, according to preconceived theories. As the artist must surrender himself before he may be touched by the creative spirit, so must we surrender ourselves to the influence of the creation if we are to sense that beauty which comes only of God.

MUSIC IN CHARACTER EDUCATION

ANNA PALMER McKIBBEN*

THE PROBLEM we face is to discover what can be the place of music in the development of character in those who participate, what are its limitations, and how the problem of education must be faced in order to insure the greatest amount of character development as a result of using music.

When we approach the problem through an examination into the characteristics of music and its attendant effects upon human kind, we find ourselves groping along obscure paths. Very few psychologists have given the subject anything like the attention it deserves. Lorenz† thinks this is probably due to the fact that they have either considered the subject too trivial, or have lacked the musical training necessary for such a study. Scientists have left the discussion of the effect of music on mankind to the poets, and poets have been inclined to give us half truths. See, for instance, the oft-quoted lines from Shakespeare, "Music hath charms to sooth the savage breast," as well as his other lines beginning "The man who has no music in his soul . . ." We are, of course, perfectly aware that many unmusical men are thoroughly trustworthy.

Music is called the universal language and possibly it comes nearer to fulfilling that rôle than any other medium of expression. And yet we know that it does not say the same things to all people. There seems to be no direct relationship between intelligence and the enjoyment of music, although, of course, a full appreciation of the finest examples of musical art requires the full exercise of the mental powers. Music is quite generally felt to be emotional in quality, and yet an analysis of its power leads one to the conclusion that, unlike other emotional

stimulants which produce the same effect in all persons, the same musical number may produce an altogether opposite emotional response in different persons. The casual observer will say that music creates an emotion. What really occurs is that music has the same effect on the nervous system which an emotion has, and the "nervous reaction reaches the consciousness with a vague, misleading, but contentless sense of emotion." (Lorenz, page 127). Certain reactions received from music are spontaneous, but it need scarcely be said that an intelligent understanding and adaptation of these reactions will cause music to become a thing of real usefulness in our lives.

It is difficult to look at this subject with impartial eyes—or should we say ears?—yet, if we do, we shall face the fact that *music has no inherent moral character*.

It may arouse a feeling of pleasure in those whose souls "are moved with concord of sweet sounds," and yet inspire no ambitions for high and noble living in the same listeners. It is a fact that many musicians are utterly selfish and many live most wicked lives. There are other musicians whose lives are beautiful and fine. Did music make some good and some bad? The answer is obvious. Lorenz, who has faced the problem in a most impartial and helpful manner (and it is impossible to quote from many authors because they show a musician's bias), has expressed it in these words: "The only cultivating influence music exerts is to refine and sensitize the nerves; but that may prepare the way for a more exquisite selfishness, for a more delicate sensuality, for a more dainty worldly-mindedness, as well as for a more noble life" (page 137). Music, then, is an aid to better living only as it is applied to that end.

* Baltimore, Maryland.

† Author of *Church Music*.

Such use of music makes it an *applied art*.

Pure art exists solely for the expression of the beautiful and, where it is made a means to an end, it becomes an applied art. Here, then, is our first real problem, to convince musicians that the moral and religious needs of people should come before the musician's art. It is a problem with which churches over the land are contending today. Musicians jealously guard their art against the onslaughts of commercialism, materialism, and low ideals, and it is right that they should. But if music is ever to have its largest share in the development of character, it must become the servant of religion. This general statement may be made concrete, if we use the terms heard so often in educational circles. We must have a program that is child (or person) centered, rather than material centered. We must be willing to say "music for the child's sake," and from this point proceed to the discussion of our problem.

WAYS IN WHICH MUSIC MAY BE USED IN CHARACTER BUILDING

We believe most emphatically that music can be used effectively in the religious educational process. Most churches make wide use of music, but very generally without real thought as to the actual place of music in the program of the church. People like to sing, so we have songs. We need something to suggest to people that the worship of God is soon to begin, so we have an organ prelude. We need to entertain people, so we pay professionals to sing to us. As far as Sunday school is concerned, the traditional opening exercise is all right!

There is no doubt but that the church is awakening to the fact that something is wrong, but indications are that it is more or less groping blindly along untrodden paths. What is really needed is a religious leadership which is better trained musically, and a musical ministry which is conscious that the spiritual needs and

capacities of people are more important than art. Music must become the servant of religion. When it has done so, it can accomplish several things, of which we shall list ten:

1. *Develop the spirit of cooperation.*

Perhaps nothing used among small children helps them as singing does to learn how to make themselves part of a group which is working toward a single goal. The oft-repeated songs which the little ones sing each Sunday become so much a part of their experience of being together that it is doubtful whether the group could be solidified without it. The child's early understanding of the fact that in order to have the song of the group effective one must be careful to follow the leader lays down one of the first principles to success. This willingness to submerge one's self into the group that the result may be a pleasant and helpful one, is at the basis of much of our moral and social life. We constantly meet individualists who have never learned this lesson. With a group of children, we expect to find individualism. The value of music in this phase of the learning process lies in the fact that interest in the result may be so keenly felt that the desire naturally arises to make a helpful contribution. This will not be universally true, of course, but careful leadership will use the opportunity which music affords to develop wholesome co-operation.

2. *Deepen an appreciation of and response to the beautiful.* It is a false assumption that musical appreciation can not be cultivated. While it may be true that some persons are endowed with a more sensitive ear for beautiful sounds that ability may be developed in most people. It is difficult to say just what contribution a sense of beauty makes to the development of character. This we do know, as has been suggested previously, that many keenly sensitive people are selfish. It would seem that this is the case when they are guided by the principle of

"art for art's sake,"—or, shall we say, when their appreciations are "material-centered"? The true perspective through which we look at art and life should be God-centered and man-centered. When we see beauty as another manifestation of God in the world, and when we see its usefulness as a refining and ennobling factor in the spirit of man, then it becomes a vital element in the development of character. Is not that what is meant by the poet who says,

"Heard sounds are sweet

But those unheard are sweeter."

After all, the music which comes from a heart that is really "in tune with the infinite," is the kind of applied music that influences for good.

3. *Develop patience.* The mastery of fine music requires an infinite amount of patience. Sounds which disturb the ear must be changed to sounds which are pleasing and beautiful. The willingness cheerfully to rehearse a musical number over and over until it approaches perfection is a real achievement in that most necessary of character traits, patience. The feeling of joy when the desired aim is reached offers a legitimate incentive to effort.

4. *Develop trustworthiness.* It is easy to say that an imperfect rendering is "good enough," but when children are led to feel that they are endeavoring to give a composer's message to others, they will be careful to produce things as he has written them. This care about details of musical interpretation and appreciation may be made most useful to the leader who is concerned with the development of the character of the participants.

5. *Develop the ability to concentrate.* This power of concentration is a much-needed factor in the lives of young people. What can not be gained through ability to command one's soul to attention to the sound, whether audible or inaudible, which he may hear? This ability to exclude all distractions from the mind, while

one attends to the one thing, lies at the basis of true worship.

6. *Aid in worship.* It is interesting to note the attention which public worship has received in the past few years. Opinions concerning it vary from the highly introspective experience of inner communion, to making it a part of a project definitely related to a given life experience. It seems that, as usual, a middle ground should be reached. The world has very little place for the selfish withdrawal of a person from life to commune with the spirit world. And yet the souls of men need periods of quiet and contemplation in order more clearly to see the world from the perspective of the Infinite, and to translate into action impressions received.

Space does not permit a lengthy discussion of this subject but for the enrichment of the public worship of God, we must discover music's place in this most important phase of religious experience. The prelude should calm the nerves of worshipers and establish the mood for worship. It cannot do so when it is regarded simply as a "filler in" between the church school and the worship service. The ideal situation exists when the prelude prepares worshipers for the succeeding parts of the service by suggesting certain moods.

We are aware of the abuses which can be made of this emotional power of music. When it is so stimulating that the emotions become in a manner intoxicated, the mind is not able to function, and certain expressions produced may be contrary to a person's reason. This would, of course, lead to harmful reactions. The leader of music must use with care the vast powers which are his. There is a place for emotional responses, but these should be guided always by the intellect. An emotional response to beautiful music may not be identified with worship. We quote from Dr. Dickinson:*

**The History of Music in the Western Church.*

"Music, even the noblest and purest, is not always or necessarily an aid to devotion, and there may even be snares in what seems at first a devoted ally. The analogy that exists between religious emotion and musical rapture is, after all, only an analogy; aesthetic delight, although it be most refined, is not worship; the melting tenderness that often follows a sublime instrumental or choral strain is not contrition. Those who speak of all good music as religious do not understand the meaning of the terms they use. For devotion is not a mere vague feeling of longing or transport." We come again to our original statement that only as we apply music to use in worship does it become a part of the worship experience. To that end, music should be chosen with the definite needs and capacities of the worshippers in mind.

7. *Teach great religious truths.* There are great truths which we are anxious to have grasped by children which can be much better sung than said. There are profound human experiences which demand the exalted language of poetry for expression. When the poetical expression is, as it were, framed in the emotional setting of great music, then truth and reality become real and vivid. Take, for instance, some of the sublime thoughts of Whittier and Charles Wesley as we sing them Sunday after Sunday, sharing experiences too deep for utterance in any other manner. If it is true that only the things which command our interest and attention become a part of our mental furnishings, the didactic use of music with children is justified.

The story of Jacob who learned that, no matter where he was, God was near, will have infinitely more meaning to children (and adults), if told by the use of "Nearer, my God, to Thee." The majesty of God is certainly felt through the use of "Holy, Holy, Holy" and similar hymns. It is our feeling that a great and almost untouched field of usefulness is

just at hand in this use, especially, of the great hymns of the church.

8. *Provide legitimate outlet for emotional feelings.* The wornout phrase may be used here: "No impression without expression." Since this is a principle upon which modern education proceeds, the immediate value of music becomes apparent. Sometimes there is the feeling of joy which may express itself in song, or of sorrow which may also find its voice in music. Because of this value of music, it serves to stabilize organizations and to keep the human machinery functioning properly.

9. *Engender world brotherhood.* There is probably no better medium for imparting a spirit of unity among the races than music. Music of various nations, if listened to and sung understandingly, will do much to create a real feeling of brotherliness which we so much need. The old slogan, "I hear America singing," should be changed to another, "I hear the world singing." In no other phase of church activity do we find so much unity of feeling and expression as in the music which we use. May it not be used more freely to bring about the union of Christian people for which we long?

10. *Intensify emotions.* This has been suggested in what has preceded. What must be clearly seen is the value of music as it is regarded from a more or less physical and psychical basis. The power which it has of welding a heterogeneous group into a worshiping or working or playing unit can not be lightly regarded. Its power to awaken deeply spiritual emotions by suggestion and association is so apparent that it almost takes on moral character in itself. Music does have power, but it is only as it is used intelligently and reverently that we can be sure its power will have moral and spiritual meaning. Another quotation from Lorenz sums up the discussion: "To confine its primary effect to purely phy-

sical, and at best psychical limitations, may seem to degrade music, but such is not the case. The physical and psychical are degraded and degrading, only when we have made them so. They are the helpful handmaids of the spirit, indispensable to our highest culture, happiness and character" (page 171).

THE EDUCATIONAL TASK

Just how shall we face the problem of education in order to insure the greatest character development as a result of using music?

Certain principles have already been suggested but a summary is needed. In this, as in all phases of education, the child is at the center. The idea is, not to force certain musical knowledges and

skills upon one who has in no way been prepared for them, but to include in his daily experiences contacts with music which is within his comprehension, and gradually, through suggestion and example, lead him into interested and happy participation.

Music may not be regarded as a separate piece of culture, which may or may not adorn the person. It is not feathers and frills. An education which more and more makes music an integral factor will serve to beautify or enrich growing lives. A religious education which sees in music vast resources for shaping character through legitimate suggestion and stimulation will find itself in the midst of almost limitless resources and opportunities.

SIGNIFICANCE OF THE FAIRY TALE IN CHARACTER EDUCATION*

EDWIN D. STARBUCK†

THIS article has reference to a larger field of literature of which the fairy tale is a characteristic part. It includes folk stories, fables, myths, legends, hero stories, romance cycles, literary fairy tales and fantasies, and, when treated imaginatively, animal stories and nature fiction.

Although the range of inclusion is rather wide it stands as a distinct unit. Its core and center is the world of make-believe. In fairy tales, myths, and legends alike the artist and audience are swayed by the influence of fancy-pictures of presences and events that are half believed and for the rest taken playfully.

This article is full of guesses. No one, perhaps, really knows the effect on character of imaginative tales. That is a problem for controlled observation with

the aid, doubtless, of tests and measurements. But the scientific student cannot proceed until there is a disciplined body of material to try out. The tester needs good stories and no one can tell good stories from poor until they are tried out on children. A vicious circle indeed. We have decided to crash into the circle, do the best we can, accept the consequences and, withal, allow ourselves the luxury of romancing about the effect upon personality of the world of make-believe,—matters that are destined soon to be brought under scientific discipline.

Before we proceed with an apologetic for the value of fairy stories and kindred tales, the fact should be admitted and dismissed that the stories are just as likely to be baneful as beneficent. Most of them have come down from long ago. They are rich storehouses of the primitive, elemental and basal virtues such as courage, chivalry, joy in life, and a sense of honor. Since, however, they have come up out of a primitive civilization

*Adapted from an introductory chapter to a *Guide to Literature Materials for Character Training*, Volume I, *Fairy Tale, Myth and Legend*, by Edwin D. Starbuck, Frank K. Shuttlesworth and others; a volume of about 350 pages to be published by The Macmillan Company, to be ready in January, 1928.

†Research Station in Character Education, University of Iowa.

they contain a good deal that seems unnecessary to the tuition of children of the present day. There is much that is fantastic rather than fanciful, magical and mysterious instead of wonderful, and cruel and vengeful instead of zesty. It would seem unnecessary to fill our youngsters' hearts and minds with all that was important when human relations were a little more bloody and somewhat tougher than now.

One would suppose that the operation of the laws of natural selection and survival of the fittest, aided by the cultivated tastes of those who write, publish, and teach, would purge the world of literature of its dross, and that we should automatically have better and better stories just as we enjoy more perfect automobiles. The trend seems, on the whole, to have been just in the opposite direction. A combination of other laws has prevailed such as obtain in the biological order, in accordance with which there are in the world more weeds than flowers, more mollusks than men. The mental life, too, has its vestigial organs that cannot easily be sloughed off. A deep-seated inertia makes it difficult for the mind to disentangle itself from the cruder stories of primitive life, once these have been woven into the texture of language. So it is that although culture does flourish, the fancy-world of literature is a strange admixture of racial wisdom and of traditional foolishness.

Now to proceed with the discussion of the value of stories. Story telling is still and will continue to be one of the best of the arts, for it is in *terms of speech*, and words have magic in them. Words have life. They appeal to the ear, whose functions are closely bound up with the affective processes. The emotions are dynamic. They contain danger signals and love calls. They pulse with the thrill of adventure, the throb of sinister events, and the solace of protection. There is doubtless no well formed thought or

vitalized sentiment apart from speech. Words become so saturated with meaning that in their presence the "slacker" quails, the "gentleman" stands erect, and the "worshiper" kneels.

Story telling is a powerful art because *it involves the interplay of life upon life*. There are always satisfactions in gregariousness. As the tales are bandied back and forth among the members of the group they carry threads of relation among individuals until they are closely knit together. The stories themselves are interwoven into changing patterns, each of which, like a rich, multi-colored piece of tapestry, is not only appealing in itself, but stands as an outward symbol of group-consciousness. They are made by and for the group. Artist and auditors, in recounting the incidents of the story and following its plot, are fused in unrestrained companionship. The orator may lift his audience, but he will also challenge and may repel them. When the story teller comes upon the scene with the subtle charm of his art all hearts respond to his appeal. The tale itself carries them past the boundaries of time, place, nation, and race. It speaks in terms of that which is deeply human and universal. It makes the whole world kin.

The story has thus the possibility of *deepest moral significance*. To socialize is to moralize. There is just one deep-set source of trouble,—to be imprisoned in the dungeon of self-sufficiency. There is just one sin, that of selfishness. All the blemishes, little and big, root down in that. But human beings are not so much selfish as blind. It is difficult to gain a vivid picture of that animated center of existence that is the life of another person. The imagination alone can snap the chains and leap the prison walls once they have begun to form. The story best of all sets the fancy to its work of deliverance. It does not urge; it fascinates. Through a sort of hypnotic charm

the youngster *is*, for the time at least, the god or demon, the fairy or hero portrayed in the tale. To be moral is to live the life of others cheerfully. By constant repetition through the proper selection of stories one can make this process of "othering" a conditioned reflex, an emotional habit.

The skillful use of stories may go far toward determining the character or personality. For do we not mean by character the totality of persistent attitudes that tend to pass over into conduct? And is it not true that the stock of imagery, including the haunting sense of personalities, borne by stories taken half seriously, half playfully, is passing over into the speech and behavior of children? And do we not see constantly that they take root there and begin to bear fruit in types of behavior? In these better times, for example, there are found many youngsters who refuse to go a-hunting; for a sheep upon a mountain is a potential Crag or Crinklehorn and a rabbit by the roadside symbolizes Raggylug who is happy in his own neck of the woods.

It is through the story that *the imagination* has its fullest swing and its finest use. And what does the imagination, aided by the mechanisms of speech, not do in lifting mankind out of its sordid existence and suddenly separating it from the rest of the brute creation? The imagination fills the world with fancy pictures and peoples it with presences better and worse than itself that beckon and threaten. It is the emancipator and deliverer of the mind from the thralldom of sensory contacts and the pettiness of its ordinary necessities. The senses perceive things,—objects, people who work and eat, the monotonous passing of events. When the imagination begins to function all is transformed. Then may arrive the artist who sees in a landscape a shimmer of beauty, the scientist who finds books in running brooks, the religionist who hears sermons in stones, and

the vibrant soul who feels the potential good in everything. The imagination is the creator of all our values in art, conduct, religion, and science. It has wrongfully been supposed that well disciplined ideas and pure reason are the creative forces in science and in human progress. These are mere tools. Facts are facts and as such are dead until the fancy with its magic wand quickens them into life. In discovery, in invention, in scientific procedure, it is the imagination whose eyes catch a gleam of significance in facts, and whose ears are tuned to their eloquence. It discovers the problems, devises the technique, anticipates the conclusion, and interprets the result. "The Alpha and Omega of science," says Professor Pratt, "is Art."¹ Many students latterly have expressed a like conviction, namely, that art and science are profoundly related, differing chiefly in the sort of stuff with which they deal.² It is the fancy rather than the thinking that guides the mental feet, and the story teller is their first and probably their best school master.

Story telling, like all the arts, is *close akin to play*. This fact has been increasingly certain since the days of Friedrich von Schiller and Herbert Spencer. Like play it releases pent up powers. It is, however, play on the highest level of mentality. Habit, native inertia, and rigid conventions tend to enslave consciousness on its lower levels. When life feels encased in a hard world of fact and circumstance, many a door of escape is thrown open by tales of wonder and adventure. When a child lives over again and again the life of a hero or of a prince in a castle, he cannot become again subservient to trite fact and trivial event. Are we not taught nowadays that most pathologies are the result of repressions?

1. J. B. Pratt, *The Religious Consciousness*, New York, 1920, p. 23.

2. Consult, for example, Havelock Ellis, *The Dance of Life*, London, 1928, and John Dewey, *Experience and Nature*, Chicago, 1925.

Is it not true that the release of powers through better stories and more of them may prove the most potent of social and personal therapeutics? Surely, there is health in them. They give the mind not only feet with which to leap but wings with which to soar over every obstruction.

Do we not hear that stories sometimes weaken the moral fibre? That they result in day-dreaming? That the imagination soars while the muscles remain inert and then become paralyzed? There is some truth in this contention. Every good—food, exercise, friendship—is valuable only in moderation. There is sanity in such matters in applying the Aristotelian precept of the golden mean. At the other extreme of weakness and inertia and wool-gathering is hardness, coldness, and practicality that kills because of the blindness which mistakes facts and things as real instead of symbols of meaning. There is no difficulty in discriminating in such matters.

The fanciful tale, when properly used, is one of the greatest *integrators of life*. Stories, of course, are for fun, and fun is wholesome. They socialize, and there is health and sanity in that. But let not the story teller imagine that she is just an entertainer or a moralizer. There is infinitely more to the game than that. She is through her art an organizer of the human race, its past, present, and future. It is not simply that she is to call out and coordinate rich and full personalities in her children. She is called to a far greater service. She is to integrate her charges into an age-old body of tradition, into the thousand-fold intricacies of the life of the present, and into a future that is the fulfillment of our best dreams. In the words of Joseph Conrad, "she binds the dead to the living and the living to the yet unborn." Whoever unravels the mystery bound up in that entrancing phrase, "once upon a time," will find there some of the secrets of the Soul

of the race and how it develops. For childhood represents the human race in an endless process of rejuvenescence, and evolution depends upon what one can do for and through each fresh generation.

It seems to be a law of life that it profits by harking back to old forms and ancient traditions. The embryo must plant its feet centrally on the biological highway and travel through the millions of years along which the race has progressed before entering upon its individual career. Languages branch out from the original rude forms of speech. Governments are but the variants of former modes of social control. Religion seems particularly reverent when worshipping at the shrine of gods and heroes of the most ancient days. This tendency toward conservation is written large in the satisfactions of young and old found in legendary material. Tales ripe with age seem to furnish the deep soil from which the roots of culture draw their sustenance.

So it is that we have called the story teller the great integrator. She is the integrator of the growing life of humanity. She may rightly imagine when she meets the gleaming eyes and expectant faces of her hearers that her audience is the human race as it moves from the rich and dearly bought experiences of a long past into the evanescent and dramatic present and onward toward a future of which she is in part the creator. She is for good or ill a conservator of progress, a shaper of human destiny.

So much for confession of attitudes and profession of educational faith. Even if these contentions are only partially true, it may be admitted that imaginative tales have been conservers of ancient goods and the emancipators of ideal values. Just what their specific bearing is in making or marring the moral attitudes of children in the short run and in the long run is a matter for investigation.

MORAL AND RELIGIOUS VALUES OF THE MOTION PICTURE

HERBERT MARTIN*

That upwards of 20 million people attend the movie daily paying from two to three million dollars for admission, that more than 90% of school children between 7 and 14 are regular patrons of the movie, that the motion picture enterprise, representing a property investment of \$500,000,000 with an annual salary budget of \$50,000,000 and an annual expenditure for production of \$200,000,000, is one among the first four or five industries in the country—such facts are impressive. The movie then bulks large as an institution in our current social life. That the influence of such an establishment upon life is negligible is obviously absurd. Our problem then is to trace or sketch some of those influences positive and negative and their reasons, upon our moral and religious life, and to inquire as to the possibility of this agency becoming a large contributor to religious and character values.

A SUGGESTED DIFFERENTIATION BETWEEN MORALITY AND RELIGION

Some measure of definition should clarify our discussion. Just what do we mean by the glibly used and popular phrases—character education, and religious education? The writer has been perplexed in recent discussion due to lack of definition. Sometimes he is about persuaded that the terms are interchangeable, then again he is not so sure. Do those processes differ in content and purpose? If so, wherein do they differ? If at bottom character education and religious education do not differ, a pretty ethical problem appears in our conscious use of the two phrases *as if* different. In this latter case are we offering "a sop to Cerberus"? Educations, if the word be permitted, may differ in purpose or goal, in material and in method. Possibly

the aim or purpose is the chief differentia; it may determine material more than method.

Yet it is not clear that "educations" differ necessarily in subject-matter. It has long been proclaimed that character is the end and aim of all education. Observation reveals here the difference between profession and practice. While this shibboleth obtained, character or moral education was seen as the exercise of the subject in "virtues" of other origin and goal than the content of the so-called secular studies.

The logic of such a situation is interesting. If one reads current tendency aright, a drift is seen towards a more mundane view of the source, function, and sanctions of morality. There are those who declare that the earth is the stage whereon the moral drama is acted, that moral laws and values are meaningless apart from human relationships, and that the moral man is he whose behaviors contribute to what is believed, in the light of experience, to be for the common good. In other words, he is most moral who shares most in the creation and promotion of social values. The entertainer of this conviction readily identifies the good citizen, the thoroughly socialized individual, with the moral person.

Such definition of the concept of morals reduces the problem of moral education to that of developing in childhood and youth, and in accessible adults as well, insight and appreciation of those forms of behavior which experience has yielded as most worth while. The content of the educational process in morality would include some defensible theory or view concerning life's values and purposes and also an acquaintance with the history of ideas and their significance as

*Professor of Philosophy, University of Iowa.

determined by their results in racial experience.

What now of religious education? Wherein does it differ from moral education? To use character education as a synonym for moral education, one might properly say that religious education is a factor in, or species of, character education. Höfding differentiates religion from ethics in that the latter is concerned with the creation of values, while religion has to do with the conservation of values. For him the religious experience *par excellence* is a profound feeling that values shall not perish from the earth. Critical reflection might find here no fundamental difference since the conservation of values might imply or necessitate the creation of values. On the other hand, the sphere of ethics has been thought of as fragmentary or partial while religion is characterized by totality or wholeness. One might say that morality is concerned with practical immediacies while religion represents a penumbral area or background within which moral sanctions and values find their more ultimate validity and meaning. Again, one might say that religion is the unifying, vitalizing and pervasive principle in all forms of value, scientific, moral, and esthetic.

It is possible that, at the present stage of our development, a fairly good case might be made for some such distinction as that suggested in the preceding sentences. Under ideal conditions, however, little imagination is needed to see the complete mergence of the moral and the religious. Accepting for the present the distinction vaguely proposed, the function of religious education would be the ensouling of conduct, the deepening and enriching of feeling appreciations that cause the individual to cleave tenaciously to his moral insights and to his other forms of value. In the language of Spinoza, it would mean in some sense the vision of all things in God, *sub specie aeternitatis*, or in the language of Royce, the seeing of the temporal in the light of the eternal.

Speaking more generally, the function of religious training is to make man increasingly whole, intelligently appreciative, sympathetic and kindly in disposition, sensitive to values, and loyal and happily co-operative in their promotion and creation. Such definitions of the function of religion is readily seen as inclusive of, if not synonymous with, moral and character education. What contribution the motion picture can make to this end is an open question.

REASONS FOR POPULARITY OF THE MOTION PICTURE

Reference has already been made to the popularity of the movie. As with the British Empire so, we are told, "The sun never sets upon the screen." It is estimated, further, that the number of its patrons equals that of the stage, the platform, the pulpit, and the press combined. What are some of the reasons for this convincing expression of esteem?

Doubtless the low price of admission was a factor in the early growth of the industry. The nickelodeon found in practically every small town is a recent memory. Thus the children become its patrons and, through them, the parents too. With the formation of the movie habit and improved economic conditions patronage has grown, notwithstanding a noticeable increase in the rates of admission.

In recent years a wider range, a richer repertoire and, in the main, a vastly improved quality of pictures, has heightened the popularity of the movie until today it makes an appeal to all classes. They range all the way from films of sex perversions and the bloodletting of the gulch, to the Covered Wagon, the Birth of a Nation, and the Chronicles of America.

Perhaps its medium of communication is one of the chief reasons why it has captured a polyglot and transformed it into a monoglot world. It speaks "daily to the human race in a tongue that is

understood as readily on the Congo as at Cambridge."

To many who, through limitations of capacity or circumstance, shared, if at all, in most meager measure in the life of their fellows more or less remote in time or space, the movie speaks verily a "divine visual language." The dispersion of tongues at Babel, of sacred legend, with its consequent and cumulative alienations, has been annulled in the one language of the cinema, known and read by all men. Its line has gone out unto the whole earth, there is no place where its voice is not heard. Boss Tweed in seeking to buy off those who caricatured him and his fellows in crime is quoted as saying, "I don't care so much what the papers write about me. My constituents can't read, but they can understand pictures." Neither translator nor interpreter is necessary; its phrases are vivid, clear and convincing. It is these qualities that constitute its strength or its weakness, depending upon the character of the film.

Certain psychic factors contribute to the effectiveness of this visual language. First, perhaps, among these are dynamic and dramatic tendencies ranging all the way from the babe, described by James as a kicking, crying, cooing, bundle of activity, through childhood, to and beyond the youth who aspires to disport himself upon the stage or achieve progress through some other form of controlled conduct. Jane Addams reports that Hull House Theater is besieged by young people and children ambitious to find a place in its plays. No part when assigned is too difficult. To make good they spend time and energy almost without limit, and do it gladly. Such situations bear testimony to the dynamic aspect of life, to the will to self-expression. The motion picture performs a vicarious function. In its portrayal of action it provides in attractive and artistic fashion an outlet for the dramatic impulse as well as for the suppressed wishes and desires

in its patrons. Consequently it finds people numerically and psychologically.

The imagination is stirred by this visual language. Released from the restrictions of condition, of time and space, the spectator soars beyond sea or sun, gives free rein to his *alter ego* and later returns from his romance renewed, invigorated, and satisfied. But this is not all. By a sort of empathy the self's destiny becomes that of the hero. The stimuli presented are not barren of response. Through this imaginative process some self-scrutiny results, some measure of self-discovery and self-determination follows. What follows, of course, depends upon both the spectator and the film.

An adventurous spirit marks normal childhood, youth, and live adults. A divine discontent possesses us. Through it we are urged on. It is common to the child and the adult. Tales and stories for childhood both satisfy it and declare it. The daring of youth is but another name for adventure. For the social philosopher institutions are more or less approved adventures in the business of living. For the theologian this inherent spirit of adventure is the psychological basis for faith. Faith minus adventure is unfaith. Adventure, imagination and other dynamic qualities seen in cross section, yield in us experience. Experience as in the garnerings of these activities seeking fulfillment or satisfaction, if you will, is as insatiate as they, ever fulfilling but never satisfied, ever satisfying but ever creating new hungers and needs. It can not be otherwise. "What else," says John Keyserling, "is one to aspire to when one's arms grow longer every day, except to stretch them out further daily?" For multitudes of people the motion picture functions as a stabilizer of life, a mediator between the severer actualities of experience and the more filmy figures or fictions of our dreams.

Among other psychic constituents or conditions that make for the popularity

of the movie the fact that it is primarily a recreational agency must be noted. Its program aims at entertainment; its patrons are a leisure group seeking diversion. As such they satisfy the original idea of a school. Enjoying leisure, bent on recreation, free from preoccupation and tension, a voluntary group in receptive mood,—the conditions are all that could be desired for a maximum of attention or interest. From the pedagogical point of view we may add that in such non-preferential mental states suggestibility approaches the upper limit.

A PEDAGOGICAL EVALUATION OF THE MOTION PICTURE

I have before me a statement that "scientists and psychologists have long declared that 85% of our education comes through our eyes" (3:144). Could this statement be verified, it would not necessarily be a "knockout" argument in favor of the motion picture. The significance of such alleged fact might point to our educational machinery and emphasis or to the conclusion that most of us are largely visually minded or, possibly, to both. To see nature and life as they are, or in still pictures, is one thing. To see them in the movie is quite another thing.

Given a perpetual situation accessible to vision and hearing, it is probably generally true that our visual experience will have definition and convincingness beyond that of the auditory. "I saw it with my own eyes" is thus the *ne plus ultra* of compellingly convincing testimony. That the motion picture has enlarged the range of human interests and enriches experience at all levels of life, that it stimulates imagination, that it furnishes outlet for our active and emotional tendencies, that it satisfies adventure, and that it is a determiner and disseminator of conceptions of conduct—all this is indisputable.

Mr. Crandall, as a result of a series of experiments, concludes that "the essential points about all these experiments is that

every one of them has shown conclusively that the motion picture is an effective instrument for teaching purposes, that observation is trained, imagination stimulated, expression enriched, and even retention improved by its use." (2:953). This author reports that the New Jersey Library Association attributes the large increase of reading among its patrons to the motion picture. Mr. Perry (8:54) finds that among high school students "the photoplay notably stimulates the reading of books." He reports that 38% of the boys and 33% of the girls named pictures that increased their interest in school work, and that 75% of boys and girls felt that movies of the trades, of different lines of business, and of the professions would aid in choice of occupation.

On the other hand, there are those who fear or feel that the motion picture is defeative of real educational aims. President Eliot is quoting as saying, in substance, that it cultivates neither the memory nor the power of description, that it presents but a feverish momentary entertainment. The general drift of criticism is to the effect that it offers a *laissez faire* method of education, that it disqualifies one for concentrated attention, for effortful and exact thinking, that it promotes superficiality, an attitude of passive receptivity, and a distorted view of life, that it evokes emotions which exhaust themselves inwardly, and that its presentation is uneven, fitful, and intermittent in quality, unsteady and undermining strength of character in that it yields an inability "to take long views and hold to them with patience and persistency." (6).

Granting that these charges in the large may be sustained, it does not follow that the motion picture, therefore, has no educational value. Such criticisms were, and in some degree still are, deservedly directed against the public film shown for entertainment. But this first spasm or "wave" is past or is passing. With the dawn of a new enterprise, the coming

of the strictly educational film, made and shown under educational auspices, what may properly be called a crisis in the motion picture industry is at hand.

Be that as it may, the fact is that this new departure will be exposed to few, if any, of the above strictures. This educational film will be a substitute neither for the textbook nor for the teacher. This prophetic assurance of continued tenure will, doubtless, bring comfort to some teachers. In use the new film will neither aim at a substitution of sensory for reflective processes nor confuse mere seeing with the acquisition of meaning. It will take its place as an auxiliary to the elements and agencies already operating in the educational program.

It will be used primarily for educational purposes in the schools, and outside to selected groups. It will supplement or aid rather than supplant reading and reflection. Mr. Crandall observes (1:111) that the motion picture is a valuable and happy combination and extension of the camera and the microscope. By its use processes above and below our range of vision are recorded and revealed, the data of observation are enlarged in scope and enriched in detail. Through the combined use of the natural object or situation, of the stereoscope, of reading, of the motion picture, and of reflective discussion, impressions and ideals will be gained having a vividness, accuracy, and permanence beyond that of either by itself.

Where action, growth, or development enter, there the film comes into its own. When used it may, and doubtless will, yield entertainment, but that is not its primary purpose. It may be used with profit before the whole school, but that does not exhaust its use. Films for specific instruction, whether in nature study, geography, history, industry, or public health, when available,—and they will become increasingly available,—will be used by the instructor with his class to supplement the text book and oral in-

struction on that specific subject-matter. In advance of the picture the teacher may stress certain points to be observed. In showing the picture, at certain points where the pupils' interest demands, the reel will be stopped, questions by the pupils will be asked, discussion will be had, and ideas will be clinched. By such method the function of the film will pass from that of indiscriminate entertainment to that of specific service to a selected group in a thoroughly educational way.

THE MOTION PICTURE AND MORAL EDUCATION

The thing we speak of as moral character is fashioned in *dem Strom der Welt*. Character education in the school is through the utilization of all those processes and factors that constitute school life. It has no peculiar or unique data of its own. Character emerges out of the processes of living; it is a sort of registration or embodiment of those ideals and values, of those attitudes and habits of response that take fashion in the business of living.

Ordinarily the school is interpreted as an agency for the communicating of facts, of informational data, and for the development of skills. Moral education would then be concerned with the social significance of those data and skills, in the sense that, seeing their value, the pupil will be led to become an exponent of them. In other words, the objective in moral education is to give such appreciative insight into the meaning of human conduct, ideas, and values that it shall become directive of personal behavior. It is a problem of integration, of gearing up meaning, appreciation, and practice.

In a broad way, no agency that widens the range of man's acquaintance and interest in nature's processes and laws and in the conditions, problems, and conduct of human life, as the cinema has done, can be regarded as negligible in the field of morals. This is not to say that knowledge is necessarily synonymous with

moral conduct. It does mean, however, that, where insights are given yielding evaluations, appreciations, sympathies, and convictions as to conduct, work is being done in terms of character development. What those estimations and approvals are, there's the rub. Here adult experience can, and must, render aid.

Two interesting experiments, among others, conducted scientifically, are in progress seeking to discover the effectiveness of the film in classroom work. One of these experiments is undertaken by the Eastman Kodak Company. Its films are being made in geography, general science, and health (4). If the results of these limited experiments are pronounced by scientific experts as satisfactory, the company proposes to begin the creation of a film library adequate to educational needs, ranging from the kindergarten to the university.

The other of these experiments, well under way at Yale, is a series of films named *Chronicles of America* (5). This historical series will depict periods and phases of our development as well as events and persons marking turning points in our national life. The value of such films as educational aids in the classroom in teaching traditions, ideals, and the growth of institutions will obviously be great. Both outside and inside the school these films should contribute to what we mean by our rather unfortunate term, Americanization. Such orientation makes for good citizenship, for moral character. It is interesting to note that, when some four or five of the *Chronicles* were completed and tried out on the representatives of the industry, they were found to be more "interesting and entertaining" than those deliberately concocted for public consumption. That the experience of those "representatives" is truly representative remains to be seen.

That such insights and appreciations of the social order shall assuredly pass over into expression, into habits of conduct in the individual, necessitates the teacher

and the teacher's art and, as fashioner of character, lays upon him an inescapable obligation. Herein is seen a limitation of the motion picture as a thorough-going teacher of morals. It is conceivable, however, logically, though not probable that this alleged limitation might be used to justify, so far, the showing of immoral films.

THE MOTION PICTURE AND RELIGIOUS EDUCATION

Neither moral nor religious education, ideally speaking, is an addendum to education proper. The school curriculum is an epitome of racial experience. The function of moral education is to interpret and appraise this experience in terms of its value for conduct and to translate those values into effective practice in personal life. Religious education surveys with critical eye the whole range of values, rejects here, selects and approves there and, with deepening insight into the meaning of life, determines ideals and values more consonant with those newer meanings. But it will not stop with this. It will seek to win its pupils to those ways of life which best express those values. Its goal and method will be formation of life through appreciated information. Personal religious experience is marked by a felt integration of self, by a feeling of harmony with reality, and by a consequent buoyancy of spirit and confidence in ultimate victory. The function of religious education then will be a critique of current clamant values, a marking out and an emphasis upon ever newer values, and the embodiment of those in lives increasingly unified, harmonious and happy.

What of the motion picture in this scheme? The answer will depend on what one understands by religion, or religious experience. An esteemed colleague in the field of religious education writes me, "I have been moved in a way that might be interpreted as religious only twice by motion pictures of biblical

events. One of these was the presentation of Moses before Pharaoh." In interpreting this he says it gave him "new insights into the conflict between selfishness and greed on the one hand and unselfishness and human service on the other." The other was in seeing the Life of Christ. "In this," he says, "I am not so sure that my response was deeply religious. The sympathy I felt may have been what any human being would give to any one unjustly treated." I shall leave this, without comment, to the reader.

Films of biblical scenes, events, and persons tend, I take it, to lend a measure of realism to religion. I have not seen a film of the Passion Play, but I have seen the play. My own feeling is that I had a genuinely religious experience in that I was reinforced in my convictions of value and in some sense rededicated myself to those values. To see the film would likely produce much the same effect. Were I to offer a criticism of religious education, used less technically than at present, it would be that it was identified with the learning, too often, of ancient cheerless facts. The reading of the Bible in the public schools, "without comment," may be a current form of that fallacy. Neither wilderness wanderings, sub-sea voyages, nor controls of nature phenomena has in itself any moral or religious value. There is no necessary correlation between biblical knowledge or church attendance and morality or religion.

On the other hand, films centering about biblical characters and other great servants of mankind, whether Moses, Jesus, Lincoln, or Grenfell, depicting those character principles that claim our reverence and love, cannot but yield some renewed reverence and declaration of loyalty. Films presenting social conditions and needs in mission fields, ministrations of mercy, heroism such as that of Captain Scott and his fellows in their

last polar expedition, or of Lindbergh in his flight, which appeal to imagination and sympathy, which elicit approval and response, are clearly of value in religious education. In all such cases, however, its educational value will consist in and be enhanced through its use by a capable teacher who, in a real teaching situation, finds it an aid in putting across to his class in convincing fashion the religious value with which, as subject for the period, he is concerned.

From this a corollary follows. Assuming an accessible supply of films scientifically prepared, presenting the major religious attitudes, ideas, and values through great religious themes and lives, the greatest value of the motion picture in religious and in moral education as well will be gained when it is used by teachers properly disposed and thoroughly prepared in psychology, pedagogy, the social sciences, ethics, aesthetics and religion. But where or why should one conclude the list? This ideal teacher will be able to say, with Terence, "Nothing of interest to humanity is foreign to me." Until teachers approximating this stature are found in our public schools and in our schools for religion, the contributions of the motion picture will be haphazard and inconsiderable.

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USE OF DRAMA IN RELIGIOUS EDUCATION*

GRACE SLOAN OVERTON†

AS we approach the study of religious drama, we need to come with a sincere open-mindedness, with a mind free from traditional bias as well as from an unwarranted, enthusiastic, favorable attitude that fails to grasp the significant implications involved. In the discussion of the potentialities for good or evil in religious drama, it is not a question of "either . . . or" but rather of "both . . . and." To say that the use of drama in the church's program can be productive only of good is as false as to state the traditional attitude, that use of drama in the church can result only in evil. The use of dramatics is fraught with many dangers; and, like all the arts which stir the emotions profoundly, it needs wise direction and sane and intelligent control or there will result a prostitution of the emotions, producing disintegration and lack of inhibitions, as well as an inimical attitude on the part of religious educators whose cooperation we must secure.

At the outset it is necessary to define objectives. To use a method without an aim is blind. There can be no standard of measurement established either as to choice of materials, method of procedure, or evaluation of results, until there is a well defined objective.

The writer is persuaded that if drama is to remain in the program of the church, it must by the pragmatic test make valid the contention of its supporters that it assists in the realization of the aim of education, namely, that of the development of an integrated personality. The aim then of the dramatic method in education is not to make actors, but to

develop imaginative creatures; to widen their horizons, mentally, ethically, and spiritually; to give a full, free expression, in order that they may develop in beauty, health, and grace, that they may approach life with eagerness and vigor; and to stimulate their creative gift for strong individual expression, so that they may be able to focus their powers on the serious business of living with strong initiative and joyous individuality.

EDUCATIONAL VALUE OF THE DRAMATIC METHOD

The dramatic method has educational value because it *secures a natural response*. Any system of education to be effective must take into account the native equipment, dominant impulses, urges, and drives of the individual, and must seek to stimulate, to control, and to develop them. Study, observation, and experience all seem to indicate that the urge for dramatic expression is innate. The fact that it appears so early in the human race, as well as in the life of the individual, would seem to substantiate this position. The expression of the dramatic impulse is not limited to childhood. It continues through life. The infant smiles when smiled at; the young child gets his first thrill of parenthood by playing with dolls; the older child finds great delight in accurate dramatic representation; the youth sees the whole world as a stage. The impulse continues to express itself throughout adult life, giving wing to thought, and giving abstract themes a setting, thus making them clear; by means of its old age relives the scenes of its youth and visualizes the world to come. Thus it continues through life, utilizing what it finds, looking for what it wants; and, when it cannot find what it wants, it creates.

The dramatic method thus secures an interest that arises within consciousness

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†Mrs. Overton was formerly head of the department of Religious Education in Chicago Training School. She is author of *Drama in Education and Dramatic Activities for Young People*.

as it reacts to its environment, instead of an interest imposed by some other consciousness. Educators tell us that the basis of all personality development is within the individual, that this cannot be put into him from the outside. The task of the educator is, then, to seek to utilize the currents of the individual's own nature. Instead of simply selecting methods and material which he feels will be most valuable to the child or youth when he reaches adulthood, the educator will select those materials and employ those methods in presentation which will interest the child in his present state of development as well as promote the general aim of the educational process. The problem is not so much one of arranging facts and truths to be learned, as one of finding means of correlating various interests and activities in such a manner as to make the experience a pleasurable one.

The dramatic method provides means for *getting teaching into action*; and for the purpose of religious education, nothing is more important. Memorizing moral codes or giving rules of duty toward God and man may not have the slightest effect on conduct. It is only as they can be appealed to, in order to solve a real moral problem, that they are effective in determining conduct. What the individual really does in dramatic expression is to carry facts into values, which identifies these facts with personal experiences and actual human situations. As Dewey (*Psychology*, p. 321) says: "Drama deals with men in action. It shows action rather than talks about it. It does not paint life but sets it before us. It shows us man's interior nature working itself out as objective fact."

Bagley (*Educational Values*, p. 170), in a discussion of ideals and their control of conduct, tells us that ideals are crystallized in dramatic expression. "Situations," he says, "that are vividly imagined become in effect real situations. Actual adjustment to them is often initiated.

. . . Ideas that are absorbed at this time will tend to become emotionalized—to become ideals. Courage, perseverance, magnanimity, courtesy, charity, and a host of other virtues may in this way, be endowed with sufficient emotional force to carry them through life as effective controls of conduct."

PRINCIPLES CONTROLLING THE USE OF DRAMA IN THE PROGRAM OF RE- LIGIOUS EDUCATION

At the present time there is a need of guiding principles to control the use of drama in the program of religious education. Feverish activity has marked much of the efforts in the use of drama in the church. Those making use of drama have too often been satisfied with elaborate processes without inquiring into the results of these processes. Dramatic activities are all too frequently devised without consideration of their aim. There is a need of mingling knowledge with zeal to discover definitely the values of some methods which we now blindly follow.

From the educational viewpoint, a dramatic presentation should be an *integral part of the whole program and be purposefully used*. By this is meant that, when the total program is built for the various departments and their activities outlined, whatever dramatic activities are included should be so chosen as to function in relation to the entire program. For instance, a large and influential church of the middle west is this year stressing Christian stewardship. Their Dramatic Club was asked to choose some play for production which would stress that matter in an inclusive way. The committee appointed by the club to make the choice, after reading many plays, chose Channing Pollock's *The Fool*. They asked the writer to meet with them to analyze the play. This group attacked the problem of this play with eagerness and intelligence. To them it was not simply a matter of putting on a play; but rather one of putting on what, for their pur-

poses, seemed to be *the* play. The president of the club in her final appeal said, "The success of this play for us can be measured only in terms of how vitally our people feel its message, and that will depend in a very large measure on how vitally we ourselves feel it." She spoke intelligently.

The use of drama in the church should *arouse and deepen the moral and religious impulses*. Since mortality has its birth, its being, in certain fundamental emotional attitudes, the training of the emotions is properly receiving much attention today. The final act of appreciation of life situations is to put one's self in the situation studied and to live there actively. Thus the source of all art is imitation in the fullest sense—not copy but identification. In dramatic activity we see the moral law in action; principles of moral living may there be seen in concrete form; examples are presented for imitation and inspiration and serve as the type of moral ideal.

This does not necessarily mean that only ideal conduct will be presented. Evil may be presented so as actually to assist in making good all the more alluring. A real conflict between good and evil, when evil is portrayed in its native ugliness and hideous consequences, is instructive to the intellect without being attractive to the sensibilities. It is safe to consider evil deeds and characters if one considers them only in the proportion they sustain to the good. It is only when evil is dressed out in an adventitious garb of false beauty that it becomes seductive, because it is then misleading to the emotions.

The thesis of a play should be morally and ethically sound. If immoral conduct and wrong attitudes are presented, they must meet with inevitable and natural punishment either by expression of social disapproval or by self condemnation. The allurements of sin must not be more vividly portrayed than the unhappiness resulting from sin. In Pinero's *The Sec-*

ond Mrs. Tanqueray, immorality and wrong attitudes are presented. But as one follows the development of the plot, he witnesses Paula (the woman with a past) in her despair, recognizing that her past will always stare her in the face, that for her there will be no future that will not be colored by the past. We feel her despair as she says, "I believe the future is only the past again, entered through another gate. . . . You will see me then at last . . . and I shall have no weapon to fight with—not one serviceable little bit of prettiness left me to defend myself with! A worn out creature . . . a ghost, a wreck, a caricature, a candle that sputters, call such an end what you like! . . . And this is the future you talk about."

When one reads those lines with their evident despair he is convinced that the allurements of sin is not more vividly portrayed than the unhappiness resulting from it.

There is also need in religious education for *plays that give constructive religious inspiration*. Pageantry and the liturgical drama lend themselves beautifully to this purpose. A few such plays have been written with this purpose distinctly in mind. When one reads the final speeches of Simon in the play *The Rock* by Mary Hamlin, he cannot help but achieve a real spiritual victory with Simon. Simon is in the depths of despair because he has denied Christ and loathes himself for his cowardice. He suddenly realizes that the reason for his failure is that he has not yet discovered the resources of spiritual power. Then he exclaims, "I, of myself can do nothing. O God, I know it now. . . . The Rock I had thought to build the Master's kingdom on had crumbled to dust. . . . I am empty: Jehovah, fill me. I am weak. O Master, give me strength. . . . O God, what flame of fire is this I feel within my veins? It is eternal strength! O Friend, in me shall thy truth live! O Jesus—Master—at last, I understand, I am Pe-

ter, the Rock!" With this triumphant note he emerges from his spiritual and moral conflict. The writer has at this moment memories of a young man who caught the inner meaning of these lines as, playing the role of Simon, he not only lifted himself nearer the Eternal, but lifted those who heard him as well.

WHEN TO USE DRAMA IN THE CHURCH'S PROGRAM

The question quite naturally arises, When use drama in the program of the church? It is used very effectively for *class room instruction* by means of story playing, pantomiming, and picture posing. Not all lessons can be successfully dramatized. Certain questions need to be asked. First, can it be brought into line with the problem of the lesson? Second, will it aid in making the situation real? We have stated, as one of the educational values of the dramatic method, that it gets the child into the habit of seeing things vividly, so that the imagination has through it set a high standard which it will, in the absence of dramatization, seek to reach. The imagination will have formed the habit of not resting content until the situation has been brought up to the high standard of reality to which it has become accustomed. The third question is: Will it aid in giving the mind clearer percepts? Here is found one of the most important justifications of class room dramatization. When a clearer, more accurate, and lasting perception is the desired end, then the child should be allowed to learn through creation. To act the process that is being explained guarantees comprehension that cannot be secured by the mere giving of information.

Drama also finds a place in the program of recreation as a *capitalization of leisure time*. More and more materials are being made available for this special use. Mr. Lynn Rohrbaugh in his *Handy Kit* has done a splendid piece of work in this direction.

Then the use of drama in *worship* can scarcely be over estimated. At present there is a marked revival of the liturgical drama. The deepest joys of human experience are its spiritual joys. The liturgical drama seeks to set forth the faith of religion in noble, sublime, and sensible forms of worship that give rest and refuge after moral conflict in practical situations, comfort and solace after sorrow and disappointments, that bring composure and peace and calm of spirit. Here is where drama will fill a unique place. The artistic form of worship can secure that profound emotional response which must be had if one is truly to worship. It can lead the soul to the frontiers of the spiritual world and make him conscious of the Perfect One.

PRESENT PROBLEMS IN THE USE OF DRAMA IN THE CHURCH

Such a concept of the use of drama presents many problems such as those of physical equipment, finance, materials for production, etc. The writer is convinced, however, that at present our most important problem is that of trained leadership. This leadership must, of course, have a skilful knowledge of the technique of dramatic production. For while it is true that the use of the dramatic method in religious education differs from its professional use, this fact does not give license for carelessness in production. But if this leadership is to meet the problems of the use of drama in the church, the training must be more inclusive than technical dramatic art alone.

An individual in training for this leadership should have a knowledge of the psychological basis of the dramatic impulse. He should know something of human emotions, of their control and direction for the end of education. He should know educational principles and their application to dramatic expression in order to give such expression educational value. He should have a knowl-

edge of the whole program of religious education and have its aim clearly defined in order that he may intelligently relate the use of drama to the total program and know when to use the method. He should have clearly in mind that the aim is the selection, control, and development of the dramatic impulse in order to secure a progressive moral and religious development, finer and more powerful social impulses.

These leaders should find their places as instructors in our departments of religious education, in our theological seminaries, on our denominational boards of Christian education, there to train the future professional leadership in religious education. This highly developed professional group will in turn train, give counsel and wise direction to the lay leadership of the local church, thus assisting such leaders in making purposeful and profitable use of this invaluable method. Obviously the first step in such a program of leadership training is the establishment in the stimulating academic environment of the greater universities of centers where the contributions of philosophy and the psychology of moral and religious development may be merged with that of dramatic art in a spirit of intelligence and warm religious devotion, the results of which may be made available for every plan of teacher training, summer camp work, and short summer courses. At present the demand for trained teachers in these capacities far exceeds the supply.

This is the concept of the use of drama in the church's program as the writer sees it. It is to this program that some of today's leaders in the field are willing to give their best thought and energy. They have run the gauntlet of a varied criticism. Leaders within the church have called their work "sentimental," "the frills of religion," "not quite academically respectable." Dramatic artists without the church have evidenced fine scorn for the dramatic productions of the church.

Happily, however, such missiles of criticism are becoming fewer as the fundamental educational value of the method is becoming better recognized.

This is the strategic moment for those interested in religious drama to define its purpose and place clearly, to use it wisely, and thus to conserve for the program of the church its moral and religious values.

A LIST OF PLAYS*

In the list of plays suitable for use in the church which forms the remainder of this article, effort has been made to include such plays as lend themselves most readily to the conservation of the values outlined above. In the classification, four divisions only have been noted, but in the annotations the specific limitations of each play will become apparent.

SIMPLE PLAYS FOR CHILDREN

AMERICA FOR AMERICANS, by Katherine Scherer Cronk. Literature Headquarters, 723 Muhlenberg Building, 1228 Spruce St., Philadelphia. It is also found in the book, *Through the Gateway*, Pilgrim Press.

A little mid-week comedy for 12-17 children 10 to 16 years of age, emphasizing the interdependence of the races. Very actable and full of delightful humor. Useful for Good-Will Day, the 18th of May. 50c.

CHILD IN THE MIDST, THE, by Katharine Stanley Hall and Edith Fairfield. Methodist Book Concern.

One scene. Thirty minutes or a little over for the whole service. Thirteen persons, all children, with exception of the prolocutor. A simple pageant. Could be elaborated by using groups of children to represent the different countries in the American scene. Specially suitable for Children's Day. 15c.

AN OINTING OF DAVID BY SAUL, THE, by Isabel K. Whiting, in her book *Dra-*

*For addresses of publishers see list printed at close of bibliography, on page 1063 of this issue.

matic Services of Worship. Beacon Press.

Although this is designated as a service for September, it is equally suitable for Children's Sunday, and especially to be recommended suitable for its admirable inclusion of the entire church school. The characters require eleven boys of eight to eighteen years of age, and the scene has high dramatic and spiritual values. \$2.00.

BONBON TREE, THE, by Katharine Lee Bates. Woman's Press.

One act. About forty-five minutes. Seventeen boys and girls. The Santa Claus family become acquainted with their near relatives, Kris Kringle, St. Nicholas, and the rest, and Noel shows them how to find the Christ-child. Included in volume of children's plays entitled *Little Robin Stay-Behind*. \$1.75.

BOYS AND GIRLS FROM HEBREW HISTORY, by Annie Russell Marble. Century.

A pageant in three parts, depicting the children of the Bible and closing with the Christ Child. Plenty of music and movement. 25c.

CHILD'S RITUAL FOR THE ADORATION OF A SINGLE FLOWER, by Anna Hempstead Branch. The Poets Guild.

Poetically arranged service, simple costumes and scenery. 15 minutes. 20c.

CHILDREN'S WEEK PLAYS AND PROGRAMS, by Ora Winifred Wood, Frances Weld Danielson, and others. Pilgrim Press.

A collection of simple, yet good material. 10c.

CHRISTMAS GUEST, THE, by Constance D'Arcy Mackay. Henry Holt.

One act. Suggestions for setting and costumes included. Thirty minutes. Eight children. The Christmas angel comes in the guise of a beggar and when the children have received him with true kindness, they behold the angelic light. Included in volume *The House of the Heart*. \$1.35.

CHRISTMAS WITH THE MULLIGANS, by Walter Ben Hare. Commission on

Church Drama and Pageantry of Episcopal Church.

Three short acts. About one hour. Two women and ten children. A glimpse of simple home life at the Christmas season. "It doesn't take money and fine clothes and costly gifts to make a fine Christmas at all, at all," observes Mrs. Mulligan. "The Spirit of Christmas is love, and love is the greatest thing in all the world." Included in volume *The White Christmas*. \$1.25.

CURIOUS CRADLES IN DIFFERENT LANDS, by Mrs. C. W. Scott. Westminster Press.

Persons required: 5 girls. Time, 35 minutes. A missionary program for little girls consisting of verses, lullabies and bright dialogues. 10c.

DRAMATIZATION OF BIBLE STORIES, by Elizabeth E. Miller. U. of Chicago Press.

The author presents plays in the making, from the crudest beginnings to the relatively finished product as finally presented by children. \$1.25.

EASTER FLOWERS by Mary Modena Burns. To be found in *Good Things for Sunday Schools*. Walter H. Baker Co.

This is a dramatic service for children, so arranged as to incorporate the bringing of flowers to the altar by the children of the Church school, which are later to be sent to some hospital or mission. It is preceded by hymns and responses which can be assigned to different parts of the church school, and then the flower bringing service follows, simple, but filling a need.

AN EASTER MIRACLE, by Della Shaw Harvey. To be found in *Plays in Pinnafores*. Walter H. Baker Co.

The awakening of the flowers, the emerging of the butterfly from the chrysalis, and the story of the Easter Lily, all ending on the note of faith and immortality. This is suitable for parish house and is best suited to little girls from ten to twelve years old. Ten players are required. Simple and pretty.

ELVES AND THE SHOEMAKER, Dramatized by Von Donahue and L. T. Holmes. In *Plays for Community Christmas*. University Extension Division.

A fairy play. 4 acts. $\frac{1}{2}$ hour. Amateur leadership.

HIS BOOK, by Elisabeth Edland. Missionary Education Movement.

One scene. Fifteen minutes. Three boys, two girls, one young woman, and several children. Based on a true story, showing the effect of the gift of the Bible on a Mexican boy. 10c.

HOUSE OF THE HEART, THE, by Constance D'Arcy Mackay. Harper and Brothers.

One scene. Simple setting. Suggestions for setting and costumes included. 25 minutes. 12 children. Wisdom teaches the child to choose carefully the guests of the heart. In the end the vices are banished by Cheerfulness, Love, and Industry. (Also included in book by same name, \$1.20). 30c.

JACK O' LANTERN, by Alice W. Guernsey. Westminster Press.

Time, if given in complete form: one hour. An Americanization play for boys and girls in which a boy scout with the help of his jack-o-lantern presents foreign children as "friends who work around the borders of our life circles." The dialogue and action is lively and will appeal especially to boys. The play is in six parts and one or more parts may be omitted. Any number of children may be used but at least 25 or 30 are needed, mostly boys. 15c.

JUST PLAIN PETER, by Janet Prentiss. Missionary Education Movement.

Two scenes. Suggestions for playing the games of children. Thirty minutes. Ten or more persons. The story of two Italian orphans in a tenement helped by a visitor from the mission. 25c.

LITTLE PEOPLE OF AUTUMN, by Virginia Olcott. Moffat Yard & Co.,

Twenty minutes. Eight children, of primary and junior age. A country boy

growing tired of work on the farm is led to see the beauties of the country and decides not to go to the city. Included in volume, *Plays for Home, School and Settlement*. \$1.75.

LIVINGSTONE HERO PLAYS, by Anita B. Ferris. Missionary Education Movement.

Four dramatizations of *Livingstone's Hero Stories*, by Susan Mendenhall. One setting, with slight changes. Forty to fifty minutes. Separate episodes, ten to fifteen minutes. From twelve to fifty juniors for entire presentation. May be given separately or consecutively. 50c.

THE LITTLE PILGRIMS AND THE BOOK BELOVED, by Marie E. J. Hobart. Educational Division, Dep't. of Missions.

This is a beautifully written allegory in which the Mother Church explains to two Little Pilgrims the content and meaning of the Anglican Prayer Book. Twenty-seven or more children.

A LITTLE PILGRIM'S PROGRESS, by Constance D'Arcy Mackay, in her book, *The House of the Heart*. Henry Holt.

An actable and charming morality in verse, in which Little Pilgrim discovers, by the aid of Courage and Steadfastness, the way to the City of the King. Twelve characters, either girls or boys, from 8 to 12 years of age. \$1.35.

LET'S BE FRIENDS, by Laura Scherer Copenhaver and Katherine Sherer Cronk.

Two American and two Chinese girls find out about each other in a brisk and merry dialogue in verse. *Everyland*, March, 1925.

LIKE UNTO THESE, by Valoria R. Lehman, and I. H. Meredith. May be ordered from the Congregational Book Store.

A Juvenile Pageant for Children's Day. Seventeen boys and girls from primary and intermediate departments. Very simple verse and music requiring the minimum of rehearsing. 35c.

MESSAGE OF THE CHRIST-CHILD, THE,

by Marian Manley. Methodist Book Concern.

Suggestions for scenery, lighting, and costumes included. Thirty minutes. Fourteen to twenty persons, mostly children. Easy to produce. Simple, but effective. Pictures, symbolically, the bringing of the Christmas message to the children of China, freeing them from superstitious fear. A special tableau may be used at the Christmas season. Not inappropriate for Sunday presentation. 25c.

MIRROR FOR SOULS, A. A Mystery Play, by Margaret Cropper. Century.

Two scenes. One setting. Forty minutes. Thirteen persons. A mysterious messenger brings to an English village a mirror in which people see themselves as they really are, and in which some see the Christ. 30c.

NIMBLEWIT AND FINGERKIN, by Constance D'Arcy Mackay. In *House of the Heart and Other Plays for Children*. Henry Holt.

Play of industry. 2 girls, 7 children. Simple scenery and costumes. 1 scene. 20 minutes. Amateur leadership. Production rights for professionals only, from author. \$1.25.

NO LANTERN FOR WU LEE, by Helen A. Murphy. Missionary Education Movement.

One scene. One hour. Sixteen or more boys, and girls of Junior and Intermediate age. Shows the influence of a missionary doctor in breaking down prejudice. 25c.

OUT OF THE BIBLE, by Lyman R. Bayard. Pageant Publishers.

Pageant for children's or other special day. Adaptable number of children. Simple music, costumes and scenery. 1 hour. Amateur leadership. 35c.

THE PASSERBY AND THE FLOWERS, by Elizabeth Edland, a pantomime suitable for Children's Day, in her book, *Spring in the Brown Meadow*. Abingdon Press.

This may be acted in the chancel on

Sunday, while the story is read. It requires 15 or more children who may range from three or four years to 18 or 20 years of age. Very simple, but very delightful, and suited to almost any denominational group, so general is its treatment.

PURITAN CHRISTMAS, A, by Virginia Olcott.

Two scenes. About thirty minutes. Two boys and two girls. A little Puritan girl defies the Puritan custom and makes merry on Christmas Day for her sick mother. Of historic interest. Included in volume *Plays for Home, School, and Settlement*. \$1.75.

SAMUEL IN THE HOUSE OF THE LORD, by Rosamond Kimball. A Children's Day Service, in her book, *The Wooing of Rebekah, and Other Plays*. Scribner.

Four scenes simply and effectively devised. The preparation of this play is not difficult and the result should be sincere and appealing. The seven characters may be divided among the older and younger children. \$2.50.

SHEPHERDS ALL? by Phillips Endecott Osgood. Privately printed. Address the author at St. Mark's Church, Minneapolis, Minn.

One setting. A final tableau of the Nativity scene with an angel chorus. About one-half hour. Twelve adults and two boys. A miracle play for Christmas Eve in which the test of a true shepherd's heart is made. The Hirelings, Thief, and Roman Soldiers are not true shepherds because of selfishness, greed, etc., in their hearts. Royalty \$2.00. 15c.

SONG THEY SANG, THE, by Laura S. Copenhaver.

Persons required: 6 or more young girls. Time, about 20 minutes. A missionary play for girls. Two American girls converse in quaint rhyme with girls from China, Japan and other lands. The story of "Little Ming" is told, and of the way America's Christ has helped China's women. Setting simple, costumes easily made. 10c.

TARA FINDS THE WAY TO HAPPINESS, by Florence Crannell Means. Missionary Education Movement.

Two scenes; about twenty minutes; three boys, nine girls. How a little girl widow in North India finds the way to happiness through a Christian school. 25c.

TREE OF MEMORY, THE, by Grace C. Moses. A. S. Barnes & Co.

An Armistice Day pageant including the characters of Spirit of Democracy, the Allies, Memory Wreath-Bearers, and others. Especially adapted to school groups. Full directions for stage settings, costumes and other details given with some illustrations of main characters. Two endings are given—one for localities where memorial trees have been planted, and the other where there are no trees or memorial.

TOMORROW, by Margaret Slattery. Pilgrim Press.

A pageant for Children's Week. For boys and girls from the Intermediate Department. This is more like an allegory than a pageant, and presents vigorously and interestingly a very timely lesson. A minimum of 18 characters are required, but the presentation may be simple. 15c.

ADVANCED PLAYS FOR CHILDREN

MISER'S MILL, THE, by Edna Proctor Clarke. Woman's Press.

A fairy play. 1 man, 16 children. 1 scene. Incidental music obtainable at additional charge. Competent leadership. Royalty. 50c.

PIPER, THE, by Josephine Preston Peabody.

A full-length play. Running time about two hours. Thirteen men, six women, as many children as desired. The "Pied Piper of Hamelin" alive before our eyes. The spiritual predominates. Note: This is one of the best religious plays, but hardly to be attempted without experience. Riverside Edition. 68c.

TOY SHOP, THE, by Percival Wilde. Walter H. Baker.

One act; interior; about twenty-five

minutes; fifteen children. A little Christmas fantasy appropriate for Church group with some facilities for dramatics. Royalty. Address the publisher.

THE ROAD TO BETHLEHEM, by Margaret Cropper. In *Three Roses and Other Christmas Plays*. Challenge Book and Picture Store, London, 3½d. Order through Macmillan.

A Christmas playlet. 18 children and choir. Simple scenery and costumes. Carols and hymns. 4 scenes. 3 tableaux. ½ hour. Amateur leadership.

THREE ROSES, by Margaret Cropper. Challenge Book and Picture Store, London, 3½d. Order through Macmillan.

A Christmas playlet. 13 children, angels and choir. Simple costumes and scenery. Carols and hymns. 4 scenes and 1 tableau. ¾ hour. Amateur leadership.

SIMPLE PLAYS FOR YOUNG PEOPLE AND ADULTS

AGE OLD DREAM, THE, by Grace Sloan Overton. Century. In *Dramatic Activities for Young People*.

This is a masque written for a Mother's Day program. Weaver of Dreams, Girlhood, Womanhood, and Motherhood—with the aid of six great women of history—reveal that the dream of the modern girl, as of all her older sisters, is that of "mothering" the world. 75c.

AT THE GATE BEAUTIFUL, by Harry Silvernale Mason. Samuel French.

One act. About forty minutes. Four men, two women, one boy and others. The healing ministry of Peter and John at the Beautiful Gate. 30c.

CROSS-ROADS MEETIN' HOUSE, THE, by Mary Meek Atkeson. Missionary Education Movement.

Three acts. One setting. One hour. Eleven persons. "Presents the problem of the church in rural communities; pleasingly and sympathetically interpreting the life and characteristics centering about America's historic cross-roads communities, cradles of democracy and religion." 35c.

CONFLICT, THE, by Clarice Vallette McCauley. Putnam.

Three women, one man. Story woven around a New England mother whose ideals and principles conflict with those of her daughter.

CROWNING GLORY, THE, by Edna Collamore. Walter H. Baker Co.

One act; forty minutes; one young man, five women. A homely human little story of an overworked New England spinster who has never been allowed to think of her appearance, transformed into an attractive woman by a sympathetic junior who readjusts and transforms a dreadful hat, purchased from a mail order catalog, into a becoming adornment. A new variation of an old theme, but treated with unusual simplicity and sincerity. 25c.

DRAMATIC ACTIVITIES FOR YOUNG PEOPLE, by Grace Sloan Overton. Century.

This is a group of dramatic programs written in such a manner that they may be produced by churches lacking stage equipment as well as those whose equipment is complete.

THE LIVING CHRIST: A dramatic Worship for Easter. Principal characters; 6 girls, 12 boys.

YOUTH'S PROPHETIC VISION: A dramatization of Amos. Principal characters; 12 boys.

THE ETERNAL QUEST: A Dramatic Worship for Christmas. Principal characters: 3 girls, 5 boys, many extras.

THE AGE-OLD DREAM: A Masque for Mother's and Daughters' Week. Cast of nine girls. 75c.

FLORIST SHOP, THE, by Winifred Hawkrige. Address American Play Company, 33 West 42nd St., New York.

One act; interior setting; about forty minutes; three men, two women. A clever little play with touches of pathos and humor, revealing the sympathetic understanding which a young clerk in a florist shop has for her customers. Gives opportunity for worth-while character develop-

ment. Highly recommended for young people.

GIFT OF SELF, THE, by Rev. Phillips E. Osgood. Educational Division of Missions.

One scene. Thirty minutes. Sixteen persons. Adapted for young people from fourteen to eighteen years of age. "The Boy and the Girl, the chief characters in the play, give up the Throne of Receiving, which they have been occupying, to the Needs of the World, and themselves kneel on the foot-stool of Self-Giving." 20c.

HOW THE STORY GREW, by C. W. Gleason. Walter H. Baker Co.

Five short scenes; two interiors can serve for all. Eight characters. The spread of gossip about a supposedly haunted house. Easy to produce. 45 minutes.

IN HIS STRENGTH, by Lydia M. Glover. Methodist Book Concern. Included in *Friends of Jesus*.

Three scenes; simple setting. About forty-five minutes. Eight persons. The impetuous disciple, Peter, finds, after the anguish caused by his denial has passed, that he can only serve in *His* strength.

JOINT OWNERS IN SPAIN, by Alice Brown. Walter H. Baker Co.

One act; thirty minutes; four women. Life in the "Home." Four old ladies find the gentle art of living together not altogether simple. Humorous and delightful. Royalty \$5, payable in advance. Address Miss Alice Brown, 11 Pinckney Street, Boston, Mass. 35c.

LAROLA, by Helen L. Willcox. Missionary Education Movement.

One act. Fifty minutes. Eight persons. The story of a Hindu woman condemned to widowhood upon her husband's conversion to Christianity. 25c.

NEIGHBORS, THE, by Zona Gale. B. W. Hulbasch.

One act. Simple setting. Fifty minutes. Eight persons. A play of rural life, human, wholesome, and amusing, with a definitely Christian theme. In-

cluded in volume *Wisconsin Plays—First Series*. \$1.50. Single volume edition, 50c. Royalty.

PIPER'S PAY, THE, by Margaret Cameron. Samuel French.

One act; simple setting; fifty minutes; seven women. A good satire on the conception of right and wrong among certain classes of people. 25c.

PROPHETIC CHILD, THE, by Rev. Langley Sears.

Time, a little less than an hour. A beautiful and reverent presentation of the Christmas story. The Biblical text is used for many of the speaking parts. Old Christmas hymns are used. 15c.

SET OF THE SAIL, THE, by Anita B. Ferris. Presbyterian Board of World Missions.

Three acts. About one hour. Nineteen persons. Some present day needs of the interior sections of the Philippine Islands. Should be made clear to participants and audience that it is true only to certain parts of the country. Includes notes on the progress of the Filipinos and on missionary enterprise in that connection; also a bibliography. 25c.

SPREADING THE NEWS, by Lady Gregory. Atlantic Monthly Press.

One act; about forty minutes; seven men, three women; exterior setting; about forty minutes. The humorous way in which gossip spreads almost results in tragedy. Delightful fun. Included in *The Atlantic Book of Modern Plays*, edited by Sterling Andrus Leonard. \$2.00.

STRIKING OF AMERICA'S HOUR, THE, by L. S. Copenhaver, K. S. Kronk, and M. A. Vossler.

Persons required: 50 to 150 characters. Before the Spirit of Brotherhood, the nations are summoned for judgment. Indictment is brought against America, who, heeding the striking of the hour of her opportunity, lifts high the Cross of Christ offered to her by Christian liberty. Set-

ting and costuming simple. Suitable for out-of-door or indoor presentation. 20c.

THANKSGIVING ANN, by Kate W. Hamilton. Dramatized by Mrs. G. W. Jones.

Persons required: 4 characters. Time, about 45 minutes. The story of how the childlike faith and fine conception of stewardship of an old colored Mammy led a whole family to a recognition of God's ownership of all things, and their adoption of a definite stewardship program. No special setting or costumes. 5c.

THERE IS A LAD HERE, by Bella MacDiarmid Ritchy. Woman's Press.

Six principals. Three acts, five scenes. An unusually beautiful and effective religious play. The theme centers about the lad with the loaves and fishes, whom we see both before the day when Christ used his little offering and afterward. Through his life and that of his family we see reflected the happenings of the Gospel story and its influence on their lives. Very simple, not difficult to produce, and most lovely.

WHEELBARROWFUL OF LIFE, A, by Mary Jenness. Missionary Education Movement.

One act. Thirty minutes. Eleven persons. A simple play, growing out of a study group, showing Christian influence on present industrial problems in China. 15c.

WHERE BUT IN AMERICA, by Oscar M. Wolff. Address author, 105 West Monroe Street, Chicago, Illinois.

One act; interior—dining room; thirty minutes; one man, two women. A good commentary on American social relationships and the "servant problem." Good fun. With adaptations.

WHERE LOVE IS GOD IS, arranged from Tolstoy by Sally Knox Boon. University Extension Division.

In Plays for Community Christmas. Six men; two women, one boy, a voice. Simple costumes and scenery. Two acts. Thirty minutes. Good leadership.

WHITE CHRISTMAS, THE, by Walter Ben Hare. T. S. Dennison & Co.

One act. Three scenes. Simple setting. One hour. Fifteen persons, a concealed choir, and as many extra children as it is desired to use. The scene is in Bethlehem on Christmas night. \$1.25. (Volume of six plays.)

WHY THE CHIMES RANG, by Elizabeth McFadden. Samuel French.

Persons required: 12 children and choir. Time, 30 minutes. A play carrying the real Christmas message. After a great lady and courtier, scholar and king have offered their gifts in vain, it is the boy's gift of pennies, offered from a loving heart, that causes the miraculous ringing of the Christmas chimes. Suggestions for scenery, lighting, and costumes, included in the text. The presentation may be extremely simple, or made more elaborate, if desired. 35c.

ADVANCED PLAYS FOR YOUNG PEOPLE AND ADULTS

ANGELS OF MAGDALENA, THE, by Marie E. J. Hobart. Book Store.

An appeal for teaching truth to young people. 13 women. Elaborate costumes and scenery. Incidental music. 3 scenes. ¾ hour. Skilled leadership. 10c.

BARABBAS, by Dorothy Leamon. Century Co.

A one act play, with frequent rehearsals, it could be put on at two weeks' notice. Five men and one woman are required. This is very dramatic and unusual in situation. The scene is the roadway not far from Jerusalem. The play is also included in the Volume II of *Religious Drama*, published by the Century Company, as well as printed separately.

BIRD'S CHRISTMAS CAROL, THE, by Kate Douglas Wiggin. Dramatic version in collaboration with Helen Ingersoll. Houghton Mifflin Co.

Three acts and a prologue. Setting can

be greatly simplified by omitting prologue. A full evening. Fourteen persons, eight of whom are children, not counting the Angels of the Prologue, of whom there should be three to five. A delightful version of the well-known story. Application for permission to use play should be addressed to Miss Alice Kauser, 1402 Broadway, New York. 65c.

BOY WHO DISCOVERED EASTER, THE, by Elizabeth McFadden. Samuel French.

Three acts. One setting, an interior. Scenery may be elaborate or simple. Easter music. No costumes except a Red Cross Nurse in street attire. Full production notes included. One boy, one man, and two women. "The Thesis is that the daily miracles of modern life are as unusual and more improbable than the great religious truths which doubters question." 35c. Royalty: \$5.00, no admission; \$10.00, admission.

DARK HOURS, THE, by Don Marquis. A play based on the betrayal, the trial, and Calvary in the life of Jesus of Nazareth. Doubleday, Page, 1924.

Five scenes. Eight men and two women. This is in the estimation of some people, the finest passion play yet written—both because of the remarkable characterization and its closeness to the actual series of events. Christ's voice is heard—his presence is felt, but at no time is he seen.

DRAMA OF ISAIAH, THE, by E. N. Whitman. Pilgrim Press. Persons required: 50 or more and a concealed choir. Time, 1½ hours.

A dignified and impressive arrangement of the story of Isaiah, using the Bible language in large measure. This may be produced very simply against a background of curtains, or, if desired, more elaborately. Full suggestions for costuming and staging are included in the copy. 85c.

EVERGREEN TREE, THE, by Percy MacKaye. An elaborate masque with music. This masque represents the best in re-

ligious drama. Scriptural theme, Matthew 2. The music of the choruses and carols is composed by Arthur Farwell and may be secured through the John Church Co., 39 West 32nd St., New York City. The masque is performed in twelve actions: 1. "Who Kept the Watch?" 2. "The Lantern in the Desert." 3. "Somebody is Coming." 4. "The Light Child." 5. "Savior of the World." 6. "The Befriending." 7. "The Three Wise Men." 8. "Which, O Lord, is Wisest?" 9. "Outcasts." 10. "The Wounded Peddler." 11. "The Persecuting Hosts." 12. "The Morning Stars." It requires twenty-five men and four women.

GOOD FRIDAY, by John Masefield. In *Good Friday and Other Poems*. Macmillan Co.

Dramatic poem of the crucifixion. 7 men, 1 woman, soldiers, etc. Simple scenery, elaborate costumes. 1 scene. 1½ hours. Highly skilled leadership and experienced actors. \$3.00.

GOLDEN DOOM, THE, by Lord Dunsany. Little, Brown & Co.

One act; thirty minutes; twelve or more men, one boy, one girl. Shows the absurdity of belief in the power of the gods and other mythical powers. The play of children interpreted as a sign from the stars.

HE IS THE SON OF GOD, An Easter Play, by Linwood Taft. Pilgrim Press.

Four acts. About one hour. Five men, three women, crowds. A play for Holy Week, showing the effect of the personality and deeds of Jesus upon a Jewish woman of orthodox training. 35c.

HIS CHILDREN, by Rufus Breau Lears, of Jewish Education.

Awarded first prize in nationwide contest. One act, four men, one woman. The central theme of the play is based on the chasm between the older and younger generations and is a study in the estrangement between a stern and loving Orthodox Jew and his children and their

realization, after his death, of his inner character.

HOOR GLASS, THE, by William Butler Yeats. Macmillan Co.

The triumph of faith. 2 men, 2 women, 2 children and extras. Simple costumes and scenery. 40 minutes. Semi-skilled leadership. \$2.00.

ICE BOUND, by Owen Davis. Longmans, Green & Co.

One simple interior. 5 men, 6 women, 1 small boy. A group of cold, unnatural children are waiting for a mother to die in order to pounce upon their inheritance. After her death it is discovered that the property has been left to her servant girl on condition that she reform and marry the youngest son. In the process of reformation, the girl manages to break the ice which surrounds the other members of the family. Royalty.

MAUNDY THURSDAY, by Edith Kinney Doten. Typewritten copies of this play may be obtained from Miss Elizabeth Sherman, 20 Beacon St., Boston, Mass.

A play given upon the Thursday preceding Easter Sunday and to be followed by the Communion Service. It was first presented in Boston, and later given at the Northfield Conference. The characters are three men, a woman, and a boy of twelve or thereabouts. This play is very unusual in character. A boy, having hurt his foot on a nail, is sick in bed. His father, after trying in vain to obtain money from the boy's mother to buy himself a drink, gets wind of the whereabouts of a Roman Catholic priest and goes out to betray him to the officer of realm and get a reward. The mother departs to help a sick neighbor, and in her absence, the Healer comes in through the wind and rain, bathes and heals the boy's foot, and leaves. The father hastily returns with the officer, and both think that the Healer is the priest who can be trailed and arrested. But the miracle of the

boy's healed foot, his tale of the Serene Presence humbles them all. The play ends with a note of appeal for mutual comprehension and tolerance between Catholics and Protestants.

MILESTONES, by Arnold Bennett and E. Knoblauch. George H. Doran.

Nine men, 5 women. A serious play in three acts. One interior scene. A realistic and thoughtful picture of three generations, showing the changing of youth from radicalism to conservatism. Excellent dialogue and characterization. Very difficult.

PILGRIM AND THE BOOK, THE, by Percy Mackaye. Pilgrim Press.

Persons required: 9 speaking parts, two singing parts, two impersonations, 9 singing groups. The theme of this dramatic service of the Bible is the power of truth, as revealed in the Bible, to set free the human soul from the shackles of persecution and the fear of death. The service may be modified to suit the smaller church. 15c.

OSMAN PASHA, by William Jourdan Rapp. Century Co.

Four acts; a full evening; fifteen men, also soldiers, gendarmes, dervishes, etc.; five women, and one boy. For an advanced group. An exposition of the new ideas stirring the younger men of Turkey today. \$1.25.

QUEST DIVINE, THE, by Marshall N. Goold. Century Co.

Three acts. About an hour. Nine men, two women, and others. A story of Amos, Hosea, and Isaiah. Hosea, through young Isaiah's vision, is taught to believe that God is Love, and is thus able to look upon Gomer, his wife, and Israel, his erring people, with compassion. 25c.

SAINT CLAUDIA, by Marshall N. Goold. Pilgrim Press.

Three acts. About one hour. Nine men, two or more women, one child. Includes production notes and costumes illustrations. The happenings of Christ's

condemnation, death, and resurrection in the light of the experiences of Claudia, the wife of Pontius Pilate. Claudia claims Christ as the Messiah. 65c.

THE TERRIBLE MEEK, by Charles Rann Kennedy.

See a beautiful account of this remarkable play in *Religious Education*, September, 1927, pages 775-780.

THE TWO THIEVES, by Esther Willard Bates. Walter H. Baker Co.

A play in one act which requires only the simplest background. Two men and a chorus of women's voices unseen make up the cast. The play shows the gradual change in the two malefactors who were crucified, when, in the next world they meet each other, and set out together to find the light.

TYNSDALE, by Parker Hord. Century Co.

Four episodes. Setting need not be elaborate. About an hour. Twenty or more men, two women, and four children. A drama taken from the life of the first translator of the Bible into the common speech of the people, the martyred William Tyndale. Instructional and inspirational for all ages. 50c.

UNDERTONES, by Phoebe Hoffman. Samuel French.

Fantastic play. 4 male characters. Modern costumes. A father, in confronting the ghost of himself as a youth, learns from his former experience to understand and sympathize with his son's infatuation with a girl. Royalty.

THE UPPER ROOM, by Robert Hugh Benson. Longmans, Green. Revised and restaged by Nathaniel Edward Reid.

Ten men, seven women, and a mob make up the players. A director's manuscript, carefully annotated, can be obtained on application to the publishers, and for the production of this play it is suggested that a number of churches co-operate during the Lenten season. This is one of the most beautiful and impressive of Bible plays and well worth doing.

EDUCATIONAL USE OF DRAMA AND PAGEANTRY

GEORGE REID ANDREWS*

IT IS SAFE to say that more people are interested in drama throughout America at the present time than in any other cultural or scientific subject. This interest is evidenced by the numerous inquiries reaching the writer's office daily from schools, churches, libraries, colleges, seminaries, universities, community organizations, and from individuals, lay and professional.

What accounts for this widespread interest in current drama? The motion picture is probably the most influential factor in the situation. This giant infant of thirty years has wrought profound and far reaching changes, some good and some bad. Of first importance is the economic strength of the picture industry. Through this new enterprise two thousand millions of dollars have been diverted almost over night into dramatic production, distribution and exhibition.

It is difficult to appreciate the influence of this economic fact on the professional drama, and the indirect social and moral consequences. For one thing drama has become of absorbing interest to millions in small and rural communities who seldom went beyond the tent show and circus. In the big centers palatial show houses have become as numerous as grocery stores. The hope of quick and fabulous wealth as well as genuine interest in drama is turning multitudes into aspiring playwrights, actors, producers, directors, and movie magnates. Who today is not trying his hand at the game? The result has been a quickened interest in the whole field of drama.

Moreover, the economic advantage of the moving picture has played havoc

with the legitimate drama. Said a noted producer to me on one occasion, "We have put almost two and one-half millions of dollars into this picture. When it is put into tin cans for the road in actual material value the whole thing will be worth about three and one-half dollars." Consider what this means. A finely cast and finely acted play can now be sent to every town and hamlet throughout America and the world, while the actors and director turn to other productions. Actors may sicken and die, travel on the road and may become more and more expensive and inconvenient, but the picture goes on amassing its hundreds of thousands of dollars.

But there are other consequences of first importance. The playhouse with the big stage and elaborate sets is passing, if not already gone. When it comes to vast and spectacular performances the motion picture makes the Hippodrome look insignificant. There is but one thing for the legitimate drama to do, and that is to turn to the finer and more subtle thing which the motion picture cannot do because of natural limitations. But this requires superior dramatic ability in the playwright, actor, and producer; and the present generation, with rare exceptions, is found wanting.

They could do only what they were prepared to do, and in order to compete in the hard economic struggle many producers of legitimate drama turned to the highly suggestive and salacious play. To what lengths they would have gone in New York had the public not aroused itself and the policeman become active may be surmised by the sort of plays which began to invade Broadway at the beginning of last season. The moral situation thus produced aroused women's

*Chairman of the Committee on Educational and Religious Drama, Federal Council of the Churches of Christ in America.

clubs, social, civic, and religious organizations. In one way or another, at parties formal and informal, the drama was the subject of discussion. Clergymen, teachers, and social service leaders were heard from who, a short time before, scarcely considered the drama a subject of concern to them.

There is, moreover, a second factor of importance to be considered. Much is heard nowadays about the educational value of drama in churches, schools, and community institutions. How account for this interest? Appreciation of the dramatic method in education has been brought about by a fuller understanding of the teaching and learning process. Much is made of "learning by doing" and the "experience-centered curriculum" for both secular and religious education. If there is anything of truth in the project principle, we must concede first rank to the dramatic method. Professor Kilpatrick has said that the learning process is at its best where there is "whole-hearted, purposeful activity proceeding in a social environment." The dramatic method meets this situation exactly when guided by a skillful leader. There is eager participation on the part of the students. There is activity, but activity with a purpose, and from start to finish play production is a socially-shared experience. Drama is a composite art and enlists in a vital educational process all the fine arts. Religious education is today in sore need of enrichment from the arts. Some of us dare to believe that through the present interest in drama and the fine arts we shall restore to the Protestant churches the ministry of beauty lost when the much needed reformers threw the baby out with the bath.

At this point probably I can do no better than to quote from a report now being prepared by a sub-committee of the Committee on Educational and Religious Drama of the Federal Council of the

Churches of Christ in America. Professor Howard M. LeSourd, of Duke University, is chairman of the committee which has for its purpose the preparation of a syllabus to guide colleges, universities, and seminaries in the establishment of drama courses and departments. The introduction to the syllabus is in part as follows:

"Colleges and universities are training the minds of students to the exclusion of their souls. Well rounded individuals must have not only trained minds but *trained emotions*.

"The study of drama, which is a study of life itself, offers excellent material for the discussion of ethical values and an opportunity for rousing the student to a realization of those values. It is a humanizing study in that it deepens sympathy and understanding.

"The writing of plays requires not only technical discipline, but thoughtful consideration of social problems and the cultivation of an appreciation of what is beautiful and what ugly in human relationships. Subjects for original plays which will inspire the student to live thinking and feeling can be supplied from the Bible by the professor of that department, by the professor of sociology, and by the professor in charge of the course in drama, or found ready at hand in classroom and on the campus.

"The production of drama stimulates the student to an awareness of beauty in voice and movement, and teaches him self-confidence, self-control, and the value of co-operative effort. It also affords a legitimate outlet for the emotions and for the exhibitionistic tendency, prevalent in youth.

"The Hon. James J. Davis has written (*"Religion in Education," Good Housekeeping*, October, 1927): 'I believe that these orgies of jazz, flapperism, and so on, are an expression of a hungry and unsatisfied soul within us. . . . Our very excesses are our blind fumbling for some-

thing that will satisfy this restless stirring within us. We need to be given satisfying outlets for the mysteries and wonders that are in us.' And drama, the most universally appealing of the arts, the art through which life, its problems and its aspirations, can be most perfectly expressed and interpreted, affords this satisfying outlet.

"The production of pageants and of the old religious miracle and morality plays, involving as they do color, light, music and, above all, rhythmical action, provides a normal channel for the emotions of youth and a means of educating these emotions away from the tawdry and violent and toward the creation of the beautiful. Just as the technique involved in the interpretation and production of Shakespeare and other classics is considered by schools of professional drama as the best training for the interpretation of any play, so the technique acquired in the interpretation and production of the old mystery, miracle, and morality plays is applicable to the production of any religious drama."

The by-product of drama in schools and churches should affect in many ways the commercial drama. "Shakespeare did not arise out of the void." A study of dramatic art in educational and religious institutions should create a drama-mindedness which is the necessary condition and preparation for the great leader and the means of developing power to appreciate him when he arrives. Moreover, artistic and dramatic talent will in this way be discovered and given a chance to excel as playwrights, producers, and actors, a generation of leaders with a sense of educational and social responsibility.

The following paragraph is quoted from a report entitled, *The Drama in Adult Education*, prepared by the Adult Education Committee of the Board of Education, London:

"A very remarkable element in the present dramatic revival has been the in-

terest taken by the churches. In the middle ages the church was the protagonist of the drama and used it as a means of religious education. It would almost appear that this situation is arising again today. . . . There is a growing tendency in the churches to regard the drama as an instrument of teaching of great value. If the drama is again to take its full place in English life, it must again find allies in the church and in the schools, such as it was happy in possessing earlier in our history."

It is our belief that the present interest in drama will remain, and should be appreciated by the leaders of the church and educators of whatever school as offering them an exceptional opportunity to recast our thinking on educational method and principle.

We are asked repeatedly, "What do you mean by religious drama?" The term may be applied to any dramatic production, play, picture, or pageant which may be used in the teaching program of the church. This is an elastic definition, as it should be. A play eagerly sought by one church or communion might be banned by another. One's thought of the church will determine this question. The ritualistic church will run to the stately, symbolic, and allegorical play which will fit into and heighten the service, while the more socially minded church will seek out those productions which present in a realistic way the pressing social problems of the day. Missionary, biblical, biographical, historical plays, and plays of individual and social significance will find their peculiar patrons. Religious drama must reach out and develop the play of social significance if it is to endure and be a force of value in the religious life of the church and community. The crying need today is for the dramatist who can deal with racial, industrial, and international questions.

A word ought to be said about plays

which may have a rightful place in the parish house, but would not be suitable for a service of worship. Here the whole of life is the field and the sermon maker of the most advanced type can claim no wider range. The fact is, we may be able through religious drama to give voice and audience to preachers of the first magnitude who are not now heard because ecclesiastical hands have not been laid upon them. Certain leaders see this possibility and are frankly disturbed.

There are difficulties. The greatest problem to face at the present time is that of trained leadership. We have dramatic experts with no educational background, and we have well trained leaders with no dramatic sense. The dramatist must understand the educational value of drama, and the educator must master dramatic technique. This combination will not come about unless and until dramatic instruction and teaching become a regular part of all leadership training in schools and churches. Probably it is too much to expect churches to provide themselves with well trained leaders just yet, but directors of religious education, choir leaders and social workers should know how to employ drama in their regular courses of study and activities. To this end, city and summer schools of religious education should provide adequate courses on

drama. But we must look ultimately to colleges, seminaries, and universities for an adequately trained leadership.

There are dangers in this movement. Let us not be deceived. Unless we are wise in our leadership we may set the hands of the clock back for generations. Most of the dramatic leaders with whom I talk fear for the future of art. Personally I experience little concern for this outcome. My concern is in another field altogether. I am eager to know what the ultimate effect will be on religion itself. Will the ethical be subordinated to the artistic? Will churchmen begin to cry art for art's sake? If we do we are doomed. The prophets have been in an age-long quarrel with the devotees of ritualistic, symbolic, and ceremonial religion. Why? Because they have seen, and have seen rightly, that art as well as religion are relative, that all these things are for the enrichment of men. During the revolution the beautiful Russian cathedrals became the stables of army horses. Other cathedrals became the targets of opposing armies. Scoundrels and exploiters of mankind have lived in palaces beset with the rarest art treasures of the ages. Art alone cannot save civilization. In view of the artistic splendors of the Eternal City, Luther exclaimed, "The just live by faith." Let us appreciate anew the ministry of beauty, and press on in our quest of truth and goodness.

EDUCATIONAL USE OF ARCHITECTURE

HENRY E. TRALLE*

IN order to be impressive, architecture must be expressive. It must say something. It must teach. It must declare the uses of the structure and must suggest their importance. The *raison d'être* of all architecture is utility. It gains its life in perpetuity by losing it in service. In its suitable housing of a commodity or an activity, from time to time, it acquires a particular form and a distinctive beauty. It assumes new forms and exhibits new charms as it is put to new uses.

This is the explanation of the phenomenal development of church architecture in America in recent years. The church building is developing from a one-unit building into a three-unit structure, housing not only pulpit preaching and congregational worship, but also recreation and religious education, so that the three ministries of education and inspiration and recreation may be fused into a unified ministry of practical service and may become effective in the development of individual and social life.

The emergence of the problem of building and equipment for religious education in the local churches generally as one that demands an early and adequate solution is an imperative challenge to our resources of money and intelligence.

There are three principal reasons why this problem is becoming increasingly acute in the educational consciousness of America. There is, first of all, the amazing growth of the public school system, and the marked developments in general educational theory and practice.

Fifty years ago, the average Sunday school was about as well equipped and about as intelligently conducted as was the public school in the same community, and the former did not suffer in comparison

with the latter, in the thinking of teachers and pupils.

Today, there can be found in almost any prosperous community, in almost any state of the Union, a single high-school building that cost more money than was invested in all the school buildings of the whole state a little more than a generation ago, and ten times more than the combined present investment in the total educational facilities on all the church sites of the same community.

In the churches of any community where there is any such disparity between the provisions that are made for public-school education and the meager facilities that are provided for church-school education, the leaders are saying, by indirect suggestion, in the most effective way they can say anything, that the Bible and church history and Christian hymns are of less importance than arithmetic and algebra and Latin and English history, in the education of children and youth; and no amount of formal prayer and pious talk can save the situation until the suggestive disproportions are changed.

Another intensifying element in our problem is the growing complexity of life, in this industrial age, and the consequent growth in the number and strength of the competitions of materialism and paganism that must be measured and met by religious education.

If the church is to put the religious dynamic into the whole of education and to bring it about that all of individual and social life shall be religiously motivated, then it is becoming increasingly evident that it is in imperative need of the most effective aids that can be given by church architecture, both as to exterior attractiveness and interior beauty and facilities.

A third factor in the problem, and one that has developed a consciousness of our need of improved facilities for religious

*Dr. Tralle is Extension Instructor in Religious Education, Columbia University.

education, is discoverable in the developments in psychology and the better comprehension of life's motivations.

This new understanding makes it evident that attitudes and ideals that become conduct-controls are developed through the teaching-situation, as well as through content-material and the teacher's personality and methods: that *building and equipment become an essential part of the curriculum*, and therefore are entitled to serious consideration.

The very absence of suitable school-rooms, and of adequate educational equipment, becomes a positive factor in bad religious education, while a good teaching-situation, on the other hand, is itself good religious education.

Our growing appreciation of the nature and importance of the problem of building and equipment in religious education has led us to see that its solution lies in two principal directions: in the gaining of impressiveness and attractiveness in architectural expression, and in securing interior facilities that constitute a good teaching-situation.

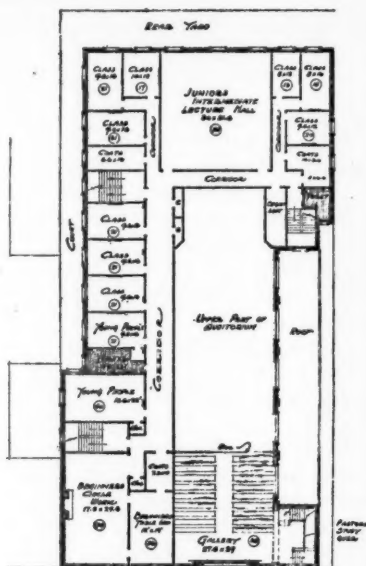
There would seem to be no good reason why any church building, however small and inexpensive, should look like a garage, a hotel, a bank building, or a library.

Any church building should proclaim winsomely its proper function and should advertise effectively the prime importance of religion in the life of the community.

When one looks at some church structures, he is persuaded that the building committee and the architect must have first surveyed ten other church buildings all of which were wrong, and then have proceeded to erect a composite of errors!

Such procedure is all the more inexcusable when it is known that competent architectural service and expert consultative assistance cost no more than blundering incompetency.

Church architecture not only should be beautiful, but also it should be honest, properly housing the church's program of



SECOND FLOOR PLAN
PLAN A

Plan A shows the second of the three floors of a building that illustrates concentrated planning where economy of lot-space and money are pressing. The school portions of the building will accommodate 1,000 pupils. The rear half of the second floor provides a departmental unit of one assembly-room and 9 classrooms that will be used by two departments, with 135 pupils each, the Juniors occupying the classrooms while the Intermediates are in the assembly-room, during the first half of the session, with an exchange of places for the other half. Note that this is made possible by the complete separation of the classrooms from the assembly-room, there being no immediate connection between the one and the others. Note the excellent corridor, coat-room, toilet and cabinet provisions. On this floor, there are also provisions for the Beginners and Young People. On the first floor, there is the church auditorium, the ladies' parlor and classroom, assembly-room and classrooms for the Primary department, choir-room, nursery, and executive offices. On the basement floor, there is the fellowship hall with stage and dressing rooms and kitchen, the Senior assembly-room and classrooms, men's club-rooms, scout-rooms, lockers and showers, toilets, boiler room, and coal-storage room. This is the building of the Mount Washington Presbyterian Church, New York City, and is now in process of construction. Estimated cost \$225,000. Architects, Renwick, Aspinwall & Guard; consultant, Henry E. Tralle.

activities. It should provide facilities for the adequate functioning of the church, as it is conceived by its most intelligent leaders.

This means that it must afford facilities for religious education and wholesome recreation as well as for preaching and worship: it must provide school-rooms and club-rooms as well as a sanctuary. The church, today, cannot live by sermons alone. It must function as an educational institution, and, in order to do this in any adequate measure, it must have suitable educational facilities.

There is a sense in which preaching and worship and recreation are educational, but, in order to function adequately, in accordance with the most approved theory and practice, the church must maintain a school that is organized as a school, and conducted as a school, and housed and equipped as a school.

It is recognized, of course, that the supreme factor in teaching is the teacher: his personality and his method. But the acceptance of this conclusion is no reason why the church should continue to demand of its teachers that they make psychological bricks without pedagogical straw. If it were granted that a Mark Hopkins on one end of a log and a student on the other constituted a university, it would not follow, as a corollary, that seventeen Mark Hopkins and two hundred boys and girls in one room, with each of the Marks competing with a babel of other voices, would constitute a school of religion.

It would seem that the least any church ought to do, if it would be fair and decent and Christian, is to provide for its teachers a good teaching-situation. What, then, is a good teaching-situation? *The factors in a good teaching-situation may be said to be four, namely, isolation, comfort, equipment, and beauty.*

As to the last, beauty, this may be secured through attractive interior trim and finish and furnishings of the school-room, with a harmonizing color scheme.

Rugs or carpets and curtains and draperies and pictures are essential to beauty in any room that is used for religious education, even though these may be comparatively inexpensive. Coat-rooms and supply-cabinets are conducive to order and neatness in assembly-room and classrooms.

As to the third requirement, equipment, there are needed chairs and tables or desk-chairs of suitable size and height, according to the grade, and also blackboards and maps and class libraries and other standard educational aids.

The requirement of comfort involves suitable heating and ventilation and lighting and seating, and good acoustics, which last demands ceilings of acousticon materials if steel-laths and hard plaster are used. If wood-laths and soft plaster are used, the ceilings may be the same material. Rugs or carpets and curtains and draperies are an aid in securing good acoustics, in addition to being esthetically valuable.

The basic requirement in a good teaching-situation is isolation, and this means that every class, whether large or small, shall have for itself the complete separation from other groups that is possible only in a room with permanent, sound-proof partitions and a single hinged door.

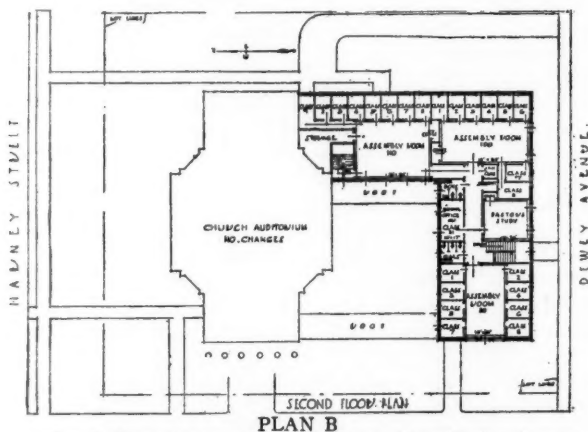
Any sight or sound that emanates from any other group than the one with which the church-school teacher is dealing is in the nature of a distraction and competition, and it is simple common sense and good religion to exclude it; and this can be done by providing a separate classroom for every teacher.

Movable partitions of every kind, as well as curtains and screens, must be regarded as separation-makeshifts, to be tolerated only temporarily, until they can be replaced by walls of standard school-house construction. The "Akron plan," with its one large room and its adjacent small part-rooms, may be regarded as historically important, for the reason that it was an aid to the old one-lesson, one-

assembly Sunday school, when the school was handled for the most part as a single group; but it is now generally recognized that it is wholly unsuited to the needs of the modern graded, departmentalized church school, which requires as many assembly-rooms as there are departments, and as many classrooms as there are classes, for its Sunday sessions and its week-day sessions and its vacation sessions.

The argument from economy that has sometimes been offered by the doubting Thomases with regard to standard school-room construction on the church-lot has been shown to be invalid. In fact, the cost of Akron buildings has been found to be extravagant, as compared with the new-type plan of building for the church school. It has been shown also that the cost of classrooms is not prohibitive, even where economy is a pressing considera-

tion. If a church is building for a school of three hundred or more, it can provide classrooms at a very small cost above that of the assembly-rooms alone, because no more floor-space is required for classrooms plus assembly rooms than for the latter alone, for the reason that the standard allowance of seven square feet in the assembly-room and eight in the classroom per pupil equal the total of fifteen square feet of floor-space per pupil that are needed when a number of classes meet around tables in the same room, with the necessary separation between class-groups for proper handling. Classrooms add nothing to the floor-space required for a given number of pupils, and nothing to the cubic contents of the building, and nothing to the cost, therefore, except a nominal amount for the additional partitions, which sometimes lessen the cost of floor-construction above.



Plan B shows the second floor of a new educational and recreational addition to an old auditorium and dining-room. This plan shows three suites of departmental assembly-rooms and classrooms, with a capacity of 300 in the three departments, and a pastor's study. Note the corridor, stairway, toilet, and cabinet provisions. On the first floor are executive offices, nursery and Beginners' rooms, and large adult classrooms, with some other provisions. On the ground floor, there are a gymnasium and social room, showers and lockers, and other provisions. Total capacity of schoolrooms, about 1,000 pupils. This is the building of the First Baptist Church, Omaha, Nebraska, and has been in use about one year. The school-rooms are most attractively furnished. Architectural consultant, George E. Merrill.

The argument for open-front classrooms or for double doors, on the basis of expansion, falls to the ground when it is understood that such enlargement is not needed, for the reason that, when there are more pupils than can be accommodated during the worship period in the assembly space alone, the number is too great to be handled to advantage in classes in the total departmental space.

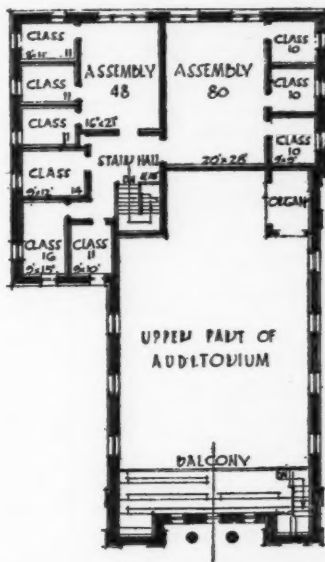
The theoretical objection based on the "inflexibility" of a church-school building of standard school-house construction has been found, in actual practice, to be without foundation, for the reason that the rooms are of various sizes, so that there is always a room for any desired use. The standard allowance of fifteen square feet of floor-space per pupil makes possible an expansion in numbers of about twenty per cent in case of need, with permanent-partition construction.

Furthermore, most of the partitions, though of the "permanent" type, could be moved if ever the conditions should change or if the ideals of educational leaders should so change as to make advisable larger or smaller rooms.

There are, among the workers, differences of present opinion regarding the desirable sizes of classes, some advocating large classes and others small classes. If the school is small, having only about two hundred pupils or fewer than that number, it is advisable to handle each departmental group of twenty or less as a single class, the superintendent, or principal of that department, being also the teacher, and the only teacher, and to provide as many rooms as there are departments.

If the number in the school is three hundred or more, and there are thirty or more pupils in a department, the best practice would seem to suggest that each department be subdivided into classes, and that each of these smaller groups be provided with a classroom, for the following reasons: (1) In the small class, the

pupils have greater opportunities for participation in project-activities. (2) In the smaller class, there is closer, more potent impact of teacher-personality upon pupil-personalities. (3) The helpful week-day contacts of the Sunday school teacher with pupils are more feasible and helpful when the class is small. (4) In the smaller class, the more intimate problems of life may be discussed with greater freedom than in a large class. (5) A vital educational evangelism is more practicable in the small class. (6) Supervised lesson-study is more feasible when the group is small. (7) The small class-group gives the pupils the benefits of two types of religious education, the training in class



PLAN C

Plan C shows how one small rural church solved most economically its problem of building and equipment for religious education by adding a small two-story educational and recreational building to the rear of its small auditorium. The second floor here shown has assembly-rooms and classrooms. On the first floor is the social hall and provisions for the Beginners. Baptist Church, Stelton, New Jersey. Architectural consultant, George E. Merrill.

and the training in the assembly-group, in the worship-period.

There would seem to be some force in the contention that larger classes mean fewer teachers and therefore, possibly, better teachers, but the indications are that the seven reasons given above for small classes outweigh the probable advantages that might be involved when the whole departmental group is handled exclusively in one class, under the leadership of a trained teacher. The solution of the problem seems to lie in the direction of providing professionally trained departmental superintendents, or principals, to have charge of the large departmental groups, and to depend, for the most part, on voluntary, less highly trained, smaller-group teachers working under the direction and supervision of the departmental heads.

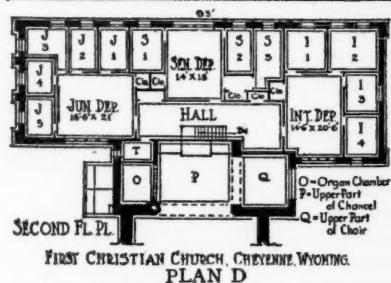
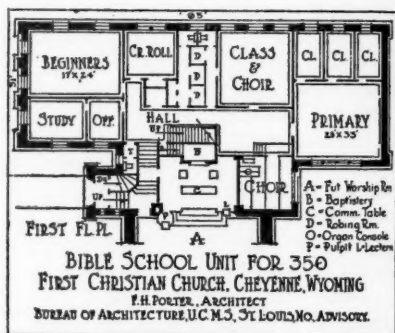
In the new type of church-school building of standard school-house construction, classes may properly be two or three times as large as classes meeting in the same room with other classes. The consensus of competent opinion would probably suggest the following sizes: (1) Primary, 10 to 12 pupils; (2) Junior, 12 to 15 pupils; (3) Intermediate, 14 to 18 pupils; (4) Senior, 15 to 25 pupils; (5) Young People, 20 to 30 pupils.

When we speak of building and equipment for religious education as a problem, we have in mind the great majority of churches, but not all, by any means, because the exceptional church, here and there, has solved the problem, and in a way that has proved to be highly satisfactory.

Until within the last few years, any survey of facilities for religious education in local churches yielded results that were almost wholly negative, but it is now possible to secure most satisfactory positive results if selection is made of those churches which have erected new buildings that include facilities for religious education.

This writer has had personal contacts with a number of such churches, during the last fifteen years, and has assisted some of them as consultant in connection with their building projects. During the last two years, he has, with the assistance of Mr. George E. Merrill, a member of the American Institute of Architects, personally inspected and studied fifty of the better buildings that have been erected by churches of different denominations, in various sections of America, with the following results:

(1) In all of these buildings, the school-rooms are of standard school-house construction, with permanent, plastered



Plan D shows how a Western church, at a cost of only \$34,000, built for a school of 350 pupils, securing classrooms and assembly-rooms of standard school-house construction. On the ground floor, not shown here, are classrooms for Young People and Adults and a social-room, which will be used also for the services of preaching and worship until the church auditorium is built later. Plan furnished through the courtesy of A. F. Wickes, advisory architect.

partitions and single hinged doors. In none of these buildings are there any partitions that fold or roll or slide. In a large proportion of them, the partitions and the floors above the school-rooms are made more effective through special sound-proofing.

(2) In all of these buildings, there are as many assembly-rooms as there are departments, and as many classrooms as there are classes. In each building, there are from ten to one hundred such rooms, according to the size and organization of the school to be accommodated. The classrooms are of various sizes, ranging all the way from 8 to 10 feet to 30 by 40 feet in dimensions.

(3) In all of these buildings, there are adequate provisions in the way of secondary facilities, such as toilets, coat-rooms, built-in supply-cabinets, and executive offices.

(4) In all of these buildings, every assembly-room and every class-room is an outside room, with sufficient window-area to afford good reading light. In all rooms, the seating arrangement is such that no pupil sits facing a window.

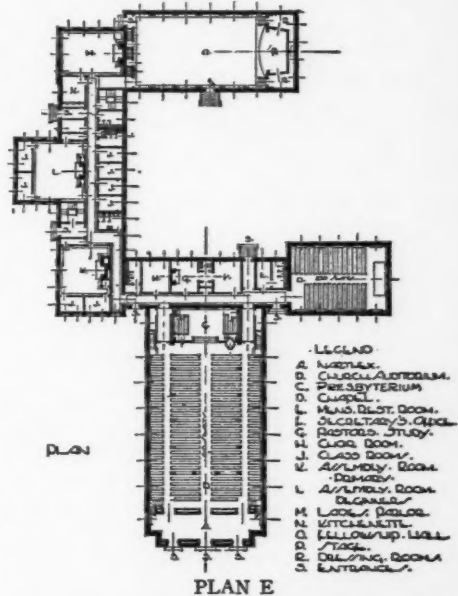
(5) In all of these buildings, the corridors and stairway provisions are such as to afford direct and free passage from one part to another, and the school-unit of the building is so connected with the sanctuary and the fellowship hall as to make it possible for any individual to pass from any one of the three units of the building to either of the other two without being exposed to the weather.

(6) In all of these buildings, due attention has been given to the proportions of the different parts of the building, and effort has been made to merge its three units into a single attractive architectural whole.

(7) In twenty-five per cent of these buildings, the classrooms for each department open immediately into the assembly-room, and, in the others, they open into corridors, so that they are accessible to

any department. The latter arrangement provides a greater degree of flexibility, and results in more attractive assembly-rooms.

(8) In approximately ninety per cent of these buildings, there is a visualization-pane of glass in the upper part of the classroom door, to permit of unobtrusive observation on the part of the superintendent and of visitors. In the best hand-



Plan E is illustrative of a unique solution of a rather difficult church-building problem. This building is being erected in the midst of an old cemetery that is more than 500 feet long and more than 300 feet wide. The architectural treatment is in the spirit of the early American Colonial. The church auditorium will seat more than 1,000, and the chapel, or secondary auditorium, 250. The fellowship hall will seat 600. The 48 assembly-rooms and classrooms will accommodate a church school of 1,000 or more. There are three stories in the school-unit of the building, all above the ground level, the Juniors and the Young People being accommodated on the second floor, and the junior and senior high-school pupils on the third floor. This building embodies all the provisions that are suggested by the best theory and practice. This is the building of the First Presbyterian Church, Orange, New Jersey. Estimated cost, \$500,000. Architect, Edward P. Mellon; consultant, Henry E. Tralle.

ling of this provision, there are nine small panes of glass, all obscured except the one in the center, which is clear. In fifty per cent of these buildings, there is a service-box in the wall of the classroom, with inside and outside doors, for facility in the handling of records and supplies. Both of these provisions materially assist in protecting the class from interruptions.

(9) In seventy-five per cent of these buildings, satisfactory natural ventilation is secured through windows and by means of transoms over all school-room doors. The transoms admit only a modicum of disturbing noises, and they constitute the best provision for circulation of fresh air, without which good teaching is impossible.

(10) In all of these buildings, some provision has been made for social and recreational activities. In eighty-five per cent of them, there is a large fellowship hall, used as a dining room and also for games and entertainments and social functions, with kitchen adjoining. In fifty-eight per cent of these rooms, there is a stage and dressing-rooms. In forty per cent of them, there are showers and locker-rooms adjacent. In thirty per cent of them, provision is made for basket-ball. In three per cent of these buildings, there are two of these large rooms, one of them being used primarily as a gymnasium.

(11) In eighty-two per cent of these buildings, intelligent effort has been made to beautify the school-rooms through the use of rugs or carpets and curtains and draperies and graded pictures and attractive furniture and wall-tints of light shades, and through attention to harmonizing color-schemes. In a number of the assembly-rooms, and in some of the larger classrooms, fireplaces constitute an attractive feature.

(12) In a few of the large buildings,

there is a secondary auditorium, or chapel, which is used for funerals and weddings, and for religious education and other purposes.

(13) In the educational and recreational portions of seventy per cent of these buildings, there are three stories; and, in half of these, the first floor is a basement floor. In only two of these buildings, are any basement rooms used for religious education, and none of them for elementary grades. Half of the fellowship halls are basement-rooms. In ninety-six per cent of the buildings, the younger children and the older adults are located on the main floor. Two of the buildings go beyond three stories, and use elevators.

(14) In two of these buildings, where economy was a pressing consideration, one suite of rooms is used for two departments, one department occupying the assembly-room while the other department occupies the classrooms, for one-half the school session, and then the two departments exchanging places for the second half.

(15) In all of these buildings that have been in use for longer than one year, the following results have been noted: (a) a material increase in attendance in the church school; (b) an improvement in the personnel of the teaching staff; (c) an added sense of responsibility on the part of the school executives; (d) a marked improvement in interest and order and reverence and cooperation on the part of the pupils; (e) a more vital educational evangelism, with a greater number of additions to the church; (f) the holding in the school of a much larger percentage of pupils, particularly adolescents; (g) the housing of a church vacation school or a week-day church school.

TRAINING AND INSTRUCTION IN CHARACTER EDUCATION

EARL E. SPEICHER*

TRAINING was the prevailing method of primitive education. There was no teacher apart from the parents, no school, no lesson, no examination. The child was not *taught*; he *learned* without a formal technique. The boy learned to hunt and fish by accompanying his father on his expeditions for food. The girl learned to weave and cook by helping her mother. The child received his education pretty largely by observation and by actual participation in the activity to be learned.

Of course, life was very simple and unspecialized. The home could discharge the duties of an educational institution. Every child required about the same training. And there was little culture that could not be passed on by word of mouth. Thus the problem of education was comparatively simple.

Yet it was the same fundamental problem we have today. The difference is one of degree not of kind. The progressive adjustment to environment was demanded of the primitive child as it is of the child today. Only the environment and the problems of the modern child are much more complex.

Now as civilization advanced and as culture accumulated and as life became diversified, it became impossible for the home to fulfill all the obligations demanded in the training of the children. Thus was borne an independent educational institution. *Instruction, however, rather than training became the method of the new institution.*

It is easily seen, without going into detail, why instruction became the dominant procedure. But whether the school has not gone too far in that direction, whether it has not formalized the educa-

tive process too much, and whether it would not be wise to introduce more training, therefore, are the questions with which this paper has to deal.

DEFECTS OF INSTRUCTION

1. It is apt to be too teacher-centered. Teacher-activity occupies too large a place especially in the classroom. It crowds out learner-activity—which is far more important and fundamental. Learning not teaching is the central process. The child learns in proportion to his self-activity, or according to the nature and rapidity of his reactions to the things that are being taught. Without response nothing is learned. There is no mysterious way by which the teacher can transmit thru the air information to the child except the child thinks it in terms of information previously acquired. The teacher can only stimulate and guide the pupils' thinking.

Furthermore, it has been the part of instruction to choose and organize the material to be learned, and to assign at stated intervals parts of this material to be learned for which the child was rewarded or penalized. According to the technique of the traditional method of instruction nearly everything was determined for the child. His interests, needs and difficulties were too frequently ignored. The result of this procedure is to make the child passive and indifferent to his work.

2. Instruction is too word-centered. Words are symbols of reality and of things. Instruction with its overemphasis on printed material and the assignment of pages to be read and studied is likely to move pretty largely in the realm of words with a consequent difficulty in understanding their real meaning. Mere memorization is one of the

*Professor of Education and Religion in Northland College, Ashland, Wis.

serious obstacles to thinking. Pupils may recite fluently without or with very little comprehension of the thought the author intended to convey.

3. Instruction makes knowledge the supreme goal of education. The technique has been developed expressly for this purpose, and can with difficulty be modified so as to include objectives which are now recognized to be more important.

4. Instruction is predominantly an intellectual process. It deals with thought, ideas, perceptions. It is concerned directly only with the intellectual aspect of the mind with little specific interest in the feeling and willing aspects of the child's mind. But character education is predominantly a matter of feeling and willing. The springs of character are emotional. It is what one desires, is interested in, what one's convictions are, one's ideals that determine behavior.

MERITS OF INSTRUCTION

While instruction has very great defects in the traditional procedure yet it has certain possibilities and merits which must be recognized. For it would be strange indeed if instruction thruout its long period of development had not acquired some technique worth preserving. These merits ought to be discovered and incorporated into an improved method of character education.

The writer is very strongly of the conviction that class discussion, if based on conscientious preparation by members of the class, is very valuable and ought to be retained. The question and answer method has rightfully come under disrepute because it too frequently degenerates into a teacher-activity procedure in which the teacher asks the questions and thereby fails to arouse thought-activity on the part of the pupils. But it is not necessary for the teacher to ask many of the questions. Pupils will enter into the discussion, asking and attempting to answer the questions. The

teacher should supplement and guide the discussion.

The class period provides opportunity for group and individual study under the supervision of the teacher. The teacher may provide individual training, greater variety for the bright pupil, more intense training for the dull pupil.

Group activity stimulates interest and furnishes a sociality which develops a consciousness of united effort.

Finally, the recitation provides opportunity for group guidance which unifies and correlates the work of the class. It is a clearing house for matters pertaining to the entire course. Even tho not all are doing the same work it is useful for each pupil to know and appreciate the work of the whole class. It gives perspective, breadth and general understanding of the entire course to each child.

NEED FOR DIRECTED TRAINING

Before going on to outline in a general way the chief features of directed training let us summarize the chief arguments for the need of a technique of directed training in character education.

Knowledge does not guarantee character. While it is absolutely necessary to right living it is not sufficient. More important is, how is information acquired and how is it to be applied in actual life. To meet these demands directed training is proposed. To know the Golden Rule is no indication that it controls one's life. Memorization is a mental process rather than a religious process. Committing verses from the Bible has little to do with moral living. One might as well commit choice portions from Francis Bacon, Darwin or Agassiz with the assurance of becoming a scientist. Knowledge does not supply the dynamic for right living.

Furthermore, it is difficult even on an intellectual basis to understand principles unless they are approached experimentally. The child really gets hold of a

principle when he uses it in solving certain problems of his own experience. What was an abstract statement becomes a series of concrete situations to the solution of which the principle becomes a method.

For example, the principle of honesty may in a simple and clear-cut statement appear to be easily understood and as easily accepted. But when a pupil comes face to face with varied and intricate honesty-situations it is not so easy always to know how to act in accordance with principle. Frequently the child will not recognize when and where honesty is at stake. One needs training in a large number of different situations so as to develop an intelligent understanding of the principle of honesty and also practice and skill in its application.

This raises the most difficult problem of method with which moral and religious educators have been wrestling for a long time. How can the truth which is taught be applied in the lives of the children? Many devices have been used. Such have been the so-called expressional activities as hand-work, and note-book and sand table activities. Their pedagogical weakness consists in the fact that they do not provide for the application of the truth in life-situations. Therefore they are not primarily character building.

In other words, the whole process must be reversed and the chief emphasis placed upon the application of the truth. The pupil will begin with the felt difficulty of the life-situation and arrive at the principle at the end of the process. The inductive will in the main be used. This means a variety of training in moral activity as a basis for conduct principles.

If, as was suggested above, moral attitudes, ideals and interests are the controlling springs of conduct, then their cultivation must not be left to chance or accident with a vague assurance that they will emerge as by-products. They emerge, however, only in the laboratory of moral living where children are learn-

ing to live morally and where problems of conduct are seriously considered. By criticism, reconstruction, and modification of their own conduct and that with which they are familiar children develop attitudes, interests and convictions that become pattern controls.

Children must actually engage in character building. Study *about* character or being told what the right standards of conduct are does not make for development of character. In fact the exact opposite may and frequently does result. Children must be led to arrive at their own conclusions thru a properly arranged process. First there must be free expression and then sympathetic guidance.

One of the most illuminating things to do from the point of view of this paper is to observe the way the child learns in the home. Here is a case of directed training. To be sure, it is not so directive or intensive as the school ought to be, nevertheless the child learns a great deal during the pre-school period, perhaps as much as or more than during the elementary school period from six to fourteen. And this is done with a minimum of instruction or formal teaching so conspicuous in the typical school. In the home the child enjoys great freedom, follows pretty largely his own interests and lives as a responsible member of a democratic group.

Very definite needs exist; certain satisfactions are desired. Such are, for example, communication, bodily necessities and responsibilities of group life. "Necessity is the mother of invention." The child naturally learns to talk because it is useful and necessary to express his desires and wishes. And he learns with marvelous facility. Many of the difficulties of acquiring a foreign tongue in school do not seem to be present. The child acquires the moral standards of the home in the same way. The difficulties that are encountered are mastered as they arise. The parent provides such modification of his normal activity as

seems necessary. So here in a laboratory of elementary living the child is moulded and fashioned.

DEVELOPING A TECHNIQUE FOR DIRECTED TRAINING

The first requirement then for character education is that it shall be pupil-centered and life-centered. The underlying purpose shall be to stimulate, reconstruct, enrich and control the activity of the child so that it shall be moral. To this end the activity must represent a genuine effort of the child to achieve right living. The entire course in and out of class should constitute an experiment in right living in which moral standards are tested and verified.

It should go without saying that the course must be purged of every factor which might not contribute to right living. Temptations to cheat, undue competition, intolerance, cramming and too much emphasis on high grades do not furnish the proper soil to grow character. There must be open-mindedness, sincerity of purpose, sympathetic appreciation of the difficulties of the pupils and a profound enthusiasm for the attainment of character.

What then is directed training? How is one to go about conducting a course in character education? These are questions the ordinary teacher would like to have answered. But no cut-and-dried answers can be given. There is no prescription for creative living. No teacher can direct the moral training of children by following printed direction. This will lead to failure. Teaching calls for resourcefulness. One must take one's cue from the way children react and in the light of their awakening interest and developing experience. The course must grow as the experience of the pupils unfolds and develops.

First, the project method has many possibilities for training in character. Local conditions will suggest many proj-

ects that may be undertaken. The morals of most communities will be improved by the development of facilities for outdoor sports. The class can go into the matter of providing suitable places for tennis, basketball, football, skating et cetera. Ways and means of making these things possible, the awakening of interest and the enlistment of help, and the possible carrying thru to completion a program of this sort would be a fine piece of character building for the class as well as the community.

The sponsoring of the Christmas program or pageant together with the providing for a suitable offering from the entire school in behalf of needy children in the community might be made a valuable project.

The consideration of the moral standards of some school sport may well be another. Facts could be gathered first hand, analyses of situations made and recommendations outlined of any improvement needed. In the same connection it may be feasible to organize and conduct a sport according to high standards of sportsmanship.

Similar projects will readily be suggested by local conditions.

Second, exercises for developing skill in criticising and evaluating moral standards, and a disposition to improve same should be provided. Only as youth takes a constructive attitude toward existing moral standards can we look with hope toward the raising of the moral tone of the coming generations. If we demand complete acceptance of adult standards the possibility of moral advance is blocked. We need to face our children toward the future with clear eyes and unprejudiced minds so that they may build a better and more wholesome world than the adult generation was disposed to build.

This will mean frank and sympathetic consideration of the prevailing moral standards in home, school and society. The child must learn to make fine ethical

distinctions, and to appreciate and understand why and how many unethical situations exist in modern civilization. The child should study these conditions so far as possible at first hand.

Third, every effort should be made to bring the children into close contact with the best of civilization. They should become acquainted with the great souls of the world. Stories of great character exploits, the sacrifice and struggle of the benefactors of the race will stimulate and develop courage and fidelity to the highest standards of conduct. Fortunate too are the children who have a great teacher who really leads in the great ex-

periment of right living with an open mind, deep sympathy and understanding of the children who in their feeble way are seeking for the best.

Fourth, provision must be made for individual differences. Some pupils have one difficulty, others another. The teacher needs to have frequent contacts with the pupils so as to render assistance in their peculiar moral problems in and out of school. The going over of a moral difficulty with a particular pupil is a very effective way to build character. Also, the wise teacher will provide character exercises especially adapted to the needs and difficulties of each child.

A SELECTED BIBLIOGRAPHY IN RELIGIOUS EDUCATION

Compiled by LAIRD T. HITES*

THIS is an attempt to assemble a comprehensive list of worthwhile books on various aspects of religious education. Very few magazine articles have been included. The list is not complete. Were it made so, it would become altogether unwieldy. Several interesting fields have not been touched, as race relations, the use of alcohol, and problems of college education. Possibly a larger number of subdivisions would have been desirable. There is, for instance, no separate section on methods of teaching the Bible, or on missionary education, although books on these subjects are found in appropriate groupings. Text books for church schools have been omitted, except where volumes have

had value beyond their use as texts. Rather long lists are given in some fields, as in the nature of religion and in principles of religious education. These lists may later be reduced. Books of real value may have been omitted, and errors of one sort or another included.

On all these points the compiler would welcome information and suggestions for improvement. The corrected bibliography is to be reprinted in pamphlet form.

Asterisks appear before some 75 titles. It is the opinion of a small committee which has examined the lists that the group of volumes so indicated would form a desirable nucleus of a small working library for church school teachers and administrators.

*Editorial Secretary, The Religious Education Association.

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BRUCE, H. A., Handicaps of Childhood, 1926 (Dodd-Mead).....	2.00
BURT, C., The Young Delinquent, 1925 (Appleton).....	5.00
CAMERSON, H. C., The Nervous Child, (Oxford).....	1.70
The Child, The Clinic, and The Court, 1925 (New Republic).....	1.00
FURFEY, P. H., The Gang Age, 1926 (Macmillan).....	2.00
HARRISON, ELIZABETH, Misunderstood Children, 1922 (Macmillan).....	1.25
HARRISON, ELIZABETH, When Children Err, 1924 (Macmillan).....	1.25
HEALY, W., The Individual Delinquent, 8 Vols., 1915 (Little, Brown).....	5.00
HEALY, W., Mental Conflicts and Misconduct, 1927 (Little, Brown).....	2.50
HEALY, W. AND BRONNER, A. F., Delinquents and Criminals—Their Making and Unmaking, 1926 (Macmillan).....	3.50
HOLLINGSWORTH, L. S., Gifted Children, 1926 (Macmillan).....	2.00
MATEER, FLORENCE, The Unstable Child, 1924 (Appleton).....	2.25
MORGAN, JOHN, Psychology of the Unadjusted Child, 1924 (Macmillan).....	2.00
SAYLES, MARY B. AND NUDD, H. W., The Problem Child in School, 1925 (Joint Committee on Methods of Preventing Delinquency, New York).....	1.00
*STEDMAN, L. M., Education of Gifted Children, 1924 (World).....	1.80
THOMAS, W. I., The Unadjusted Girl, 1923 (Little, Brown).....	3.00
*VAN WATERS, MIRIAM, Youth in Conflict, 1925 (New Republic).....	1.00

II. RELIGIOUS EDUCATION AND THE HOME

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BAKER, E. D., Parenthood and Child Nurture, 1922 (Macmillan).....	\$1.50
BEAVEN, A. W., The Fine Art of Living Together, 1927 (Doran).....	1.50
BRUCE, H. A., Psychology and Parenthood, 1915 (Dodd, Mead).....	2.00
*Concerning Parents, A Symposium, 1926 (New Republic).....	1.00
COPE, H. F., Parent and Child, 1921 (Doran).....	1.50
FINLEY, J. H., The Debt Eternal, 1923 (M. E. M.).....	.75
FLUGEL, J. C., The Psycho-Analytic Study of the Family, 1921 (Int'l. Psycho-Analytic Press).....	2.75
*GALLOWAY, THOS. W., Parenthood and The Character Training of Children, 1927 (Meth. Book Conc.).....	1.00
GROVES, E. R., The Drifting Home, 1926 (Houghton).....	2.00
GROVES, E. R., Social Problems of the Family, 1927 (Lippincott).....	2.50
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Intelligent Parenthood, a Symposium, 1926 (U. of Chicago).....	2.00
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PIERCE, F., Understanding Our Children, 1926 (Dutton).....	2.00
PIERSON, CLARA D., Living with our Children, 1923 (Dutton).....	2.00
RICHARDSON, F. H., Parenthood and the Newer Psychology, 1926 (Putnams).....	
RISCHELL, C., The Child as God's Child (Eaton and Mains).....	.75
SMITH, C. C., Parent, Child, and Church, 1915 (Meth. Book Conc.).....	1.25
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WISE, S. S., Child Versus Parent, 1922 (Macmillan).....	1.25

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WHELOCK, LUCY, Talks to Mothers, 1922 (Houghton).....	2.00

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THRASHER, F. M., The Gang, 1927 (U. of Chicago).....	3.00

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FERRY, D. W., Back to the Home, 1926 (Doran).....	1.50
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*WEIGLE, L. A., Training of Children in the Christian Family, 1922, (Pilgrim).....	1.50

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ADDAMS, JANE, A New Conscience and an Ancient Evil, 1912 (Macmillan).....	\$1.50
BIGELOW, M. A., Sex Education, 1922 (Macmillan).....	1.60
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EXNER, M. J., The Rational Sex Life for Men, 1918 (Association).....	1.00
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LOWRY, E. B., Himself, 1912 (Forbes).....	1.25
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*ROYDEN, A. MAUDE, Sex and Common Sense, 1922 (Putnam).....	2.50
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*STOWELL, W. L., Sex for Parents and Teachers, 1924 (Macmillan).....	1.50
WIGGAM, A. E., The Fruit of the Family Tree (Bobbs-Merrill).....	
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CADMAN, S. P., Imagination and Religion, 1926 (Macmillan).....	1.50
COLVIN, S. S., The Learning Process, 1911 (Macmillan).....	1.90
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DODD, E. E., Fiber and Finish, 1925 (Ginn).....	.80
*FREEMAN, F. N., How Children Learn, 1921 (Houghton).....	2.00
HOLMES AND FOWLER, The Path of Learning, 1926, Little, Brown).....	1.50
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MEAD, A. R., Learning and Teaching, 1923 (Lippincott).....	1.80
*WHIPPLE, GUY M., How to Study Effectively, 1927 (Pub. School Pub. Co.).....	.60
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2. The Teaching Process

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*SPILMAN, LEAVELL, BURROUGHS, Sunday School Manual, 1923 (So. Bap.).....	.75
WEIGLE, L. A., The Pupil and the Teacher, 1911 (Doran).....	1.25
WEIGLE, L. A., The Pupil, 1917 (Pilgrim).....	.25
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COE, G. A., The Psychology of Religion, 1916 (U. of Chicago).....	2.25
DAWSON, M., Nineteenth Century Evolution and After, 1923 (Macmillan).....	1.50
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ELLWOOD, C. A., Reconstruction of Religion, 1922 (Macmillan).....	2.25
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HICKMAN, F. S., Introduction to the Psychology of Religion, 1926 (Abingdon).....	3.00
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JACKS, L. P., Religious Perplexities, 1923 (Doran).....	1.00
JAMES, W., Varieties of Religious Experience, 1902 (Longmans, Green).....	4.00

JONES, RUFUS M., <i>New Studies in Mystical Religion</i> , 1927 (Macmillan)	\$1.75
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LEIGHTON, J. E., <i>Religion and the Mind of Today</i> , 1924 (Appleton)	2.50
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STREETER, B. H., <i>Reality</i> , 1927 (Macmillan)	2.50
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VERKUYL, G., <i>Things Most Surely Believed</i> , 1926 (Revell)	1.50
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WRIGHT, W. K., <i>A Student's Philosophy of Religion</i> , 1923 (Macmillan)	2.50

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FINLEY, et al., <i>Christianity and Problems of Today</i> , 1923 (Scribners)	1.25
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<i>Religion in Country Life</i> (Proc. 7th National Country Life Conference) 1925 (U. of Chicago).....	2.00
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WILSON, W. H., <i>The Farmer's Church</i> , 1925 (Century).....	2.00

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BUTLER, N. M., <i>The Meaning of Education</i> , 1926 (Scribners).....	1.50
*CHAPMAN AND COUNTS, <i>Principles of Education</i>	
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CASE, A. T., <i>Liberal Christianity and Religious Education</i> , 1924 (Macmillan).....	2.00
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*CONDE, BERTHA, The Way to Peace, Health and Power, 1927 (Scribners).....	2.50
CRANDALL, E. M., A Curriculum of Worship for the Junior Church School, 1925-27 (Century), 3 vols. each.....	2.00
GUTHRIE, W. N., Offices of Mystical Religion, 1927 (Century).....	2.50
HARTSHORNE, H., Book of Worship of the Church School, 1915 (Scribners).....	.80
*HARTSHORNE, H., Manual for Training in Worship, 1915 (Scribners).....	1.50
HARTSHORNE, H., Stories for Worship and How to Follow Them Up, 1922 (Scribners).....	1.50
JONES, MARY A., Training Juniors in Worship, 1925 (Cokesbury).....	1.00
KENNEDY AND MEYER, The Training of the Devotional Life, 1923 (Cokesbury).....	.60
ROBINSON, H. M., How to Conduct Family Worship, 1923 (Westminster).....	.25
ROSS, G. A. J., Christian Worship and Its Future, 1927 (Abingdon).....	1.00
STOLZ, K. R., The Psychology of Prayer, 1923 (Abingdon).....	1.00
STOWELL, J. S., Story Worship Programs for the Church School Year, 1927 (Doran).....	1.50
VERKUYL, G., Children's Devotions, 1917 (Westminster).....	.40
VERKUYL, G., Devotional Leadership, 1925 (Revell).....	1.25

5. Stories and Story Telling

BRYANT, S. C., How to Tell Stories to Children, 1904 (Houghton).....	1.50
CATHER, K. D., Educating by Story-Telling, 1918 (World).....	2.20
*CATHER, K. D., Religious Education Through Story Telling, 1925 (Abingdon).....	1.00

CATHER, K. D., Story Telling for Teachers of Beginners and Primary Children, 1921 (Abingdon)	\$0.60
EGGLESTON, M. W., The Use of the Story in Religious Education, 1920 (Doran)	1.50
HOUGHTON, L. S., Telling Bible Stories, 1908 (Scribners)	1.75
LYMAN, E., Story Telling, What to Tell and How to Tell It, 1910 (McClurg)	1.25
MCARDLE, M. J., The Church Story Hour, 1926 (Bethany)	1.50
Missionary Stories (consult M. E. M.)	
ST JOHN, E. P., Stories and Story Telling, 1910 (Pilgrim) .....	.75
SHEDLOCK, MARIE, The Art of the Story-Teller, 1915 (Appleton)	2.25
STORIES to Tell to Children (lists), 1927 (Carnegie Library, Pittsburgh)	
TRALLE, H. E., Story-Telling Lessons, 1921 (Judson) .....	.75

6. Play and Recreation

BANCROFT, Games for Playground, Home, School and Gymnasium, 1922 (Macmillan) ..	2.40
BERRY, E., The Philosophy of Athletics, 1927 (Barnes)	2.00
BROWN, F. K., The Playtime Guide Book, 1926 (Judson)	1.50
CUTTEN, G. B., The Threat of Leisure, 1926 (Yale U.)	
EDWARDS, H. R., Popular Amusements, 1915 (Association) .....	.90
*GATES, H. W., Recreation and the Church, 1919 (U. of Chicago)	1.25
GEISTER, E. L., Ice Breakers and the Ice Breaker, 1921 (Doran)	1.35
HANDY (Church Recreation), 1925	2.50
HARBIN, E. O., Phonology, 1925 (Cokesbury)	1.50
JOHNSON, G. E., Education by Plays and Games, 1907 (Ginn)	1.44
*KNIGHT & WILLIAMS, Sources of Information on Play and Recreation, 1927 (Russell Sage)	1.00
LA PORTE, W. R., A Handbook of Games and Programs, 1922 (Abingdon) .....	.80
LEE, J., Play in Education, 1915 (Macmillan)	1.80
LITTLE, MAUDE B., Literary Programs and Diversions, 1926 (Cokesbury)	1.50
MOXCEY, M. E., Good Times for Girls, 1920 (Abingdon) .....	.60
*NASH, J. B., Organization and Administration of Playgrounds and Recreation, 1927 (Barnes)	4.00
PALMER, L. A., Play Life in the First Eight Years, 1916 (Ginn)	1.48
PHIPPS AND ROBERTS, Popular Amusements, Destructive and Constructive, 1925 (Cokesbury)	1.50
POWELL, W. T., Recreational Leadership for Church and Community, 1923 (Abingdon) .....	.80
REISNER, C. F., Social Plans for Young People for Pleasure and Profit, 1916 (Abingdon) ..	1.50
*RICHARDSON, N. E., The Church at Play, 1922 (Abingdon)	1.25
ROHRBAUGH, LYNN, Handy Loose-Leaf Church Recreation System, 1926 (Holland Press, Chicago)	2.50
WEGENER, A. B., Church and Community Recreation, 1924 (Macmillan)	2.25
For information on church recreation and play, write the Social-Recreation Union, 510 Wellington Ave., Chicago.	

7. Methods for Particular Age Groups

A. Childhood

CHAPIN, LUCY S., The Cradle Roll of the Church School, 1920 (Pilgrim)	1.25
CURTISS, P. A., How to Conduct a Cradle Roll Department, 1918 (Standard) .....	.35
DANIELSON, F. W., Object Lessons for the Cradle Roll, 1915 (Pilgrim)	1.50
*DANIELSON, F. W., Methods With Beginners, 1921 (Pilgrim) .....	.60
FLETCHER, M. H., A Successful Cradle Roll System, 1925 (Revell) .....	.75
MCALLUM, E. B., The Nursery Class of the Church School, 1925 (Bethany)	1.50
MOORE, E. J., The Cradle Roll Manual, 1921 (Meth. Book Conc.) .....	.65
SHUMATE, A. M., Working with Cradle Roll and Beginners, 1927 (So. Bap.) .....	.60
SUDLOW, E. W., The Cradle Roll Department, 1915 (Westminster) .....	.60
BAKER, C. B., Songs for the Little Child, 1921 (Abingdon) .....	.80
*BAKER, EDNA D., Kindergarten Method in the Church School, 1925 (Abingdon)	1.50
LEWIS, HAZEL A., How to Conduct a Beginners' Department, 1918 (Standard) .....	.35
MOORE, E. J., The Little Child and his Crayon, 1922 (Abingdon)	1.00
MOORE, E. J., The Missionary Education of Beginners, 1927 (M. E. M.)	1.00
PICKETT, L. H., AND BOREN, D., Early Childhood Education, 1923 (World)	2.00
RHODES, B. M., Religion in the Kindergarten, 1924 (U. of Chicago)	1.75
ALEXANDER, R. M., A Year of Constructive Programs for the Primary Department, 1925 (So. Bap.)	1.25

CHAPIN, L. S., A Year of Primary Programs, 1924 (Abingdon).....	\$2.00
COLSON, E., A First Primary Book in Religion, 1920 (Abingdon).....	1.40
COLSON, E. A., Second Primary Book in Religion, 1922 (Abingdon).....	1.50
HOGAN, MRS. B. C., AND GRAHAM, J. B., A Manual of Service for the Primary Department, 1923 (Cokesbury) .....	.35
*MUNKRES, A., Primary Method in the Church School, 1921 (Abingdon).....	1.25
NORTON, F. E., A Primary Program Book, 1925 (Westminster).....	.25
WATERMAN, F. M., How to Conduct a Primary Department, 1918 (Standard).....	.35
CLOUGH, B. C., Three Years' Work and Worship with Juniors, 1926 (Maine Council of R. E., Portland).....	1.75
CREASMAN, MRS. C. D., Working with Juniors, 1925 (So. Bap.).....	.60
FORSYTH, N. F., Training the Junior Citizen, 1923 (Abingdon).....	1.25
HUTTON, J. G., Missionary Education of Juniors, 1927 (M. E. M.).....	1.00
*POWELL, M. C., Junior Method in the Church School, 1923 (Abingdon).....	1.25
RINGLAND, M. C., Tested Methods for Teachers of Juniors, 1924 (Revell).....	1.25

B. Early Adolescence

*DOBBINS, G. S., Working with Intermediates, 1926 (So. Bap.).....	.60
ESPEY, CLARA E., Leaders of Girls, 1915 (Abingdon).....	1.50
FINN, E. M., Church Work with Intermediates, 1926 (Judson).....	1.25
FISKE, G. W., Community Forces for Religious Education (Early Adolescence), 1923 (Cokesbury) .....	.60
GREGG, A. J., Group Leaders and Boy Character, 1924 (Association).....	1.50
HOBEN, A., The Minister and the Boy, 1912 (U. of Chicago).....	1.25
Material for Leaders of Girls in Presbyterian Church, 1926 (Westminster).....	.40
McCORMICK, WM., The Problem of the Working Boy, 1923 (Revell).....	1.25
McKEEVER, WM. A., Training the Boy, 1913 (Macmillan).....	2.75
*McKIBBEN, F. M., Intermediate Method in the Church School, 1926 (Abingdon).....	1.25
MOXCEY, MARY E., Leadership of Girls' Activities, 1919 (Meth. Book Conc.).....	.60

C. Later Adolescence

MAUS, C. P., Teaching the Youth of the Church, 1925 (Doran).....	1.75
MAYER, H. C., Church Program for Young People, 1925 (Century).....	2.00
MOTT, J. R., Confronting Young Men with the Living Christ, 1923 (Assoc.).....	1.50
*SHAVER, E. L., How to Teach Seniors, 1927 (Pilgrim).....	1.00
STOCK, H. T., A Year's Program for Young People, 1926 (Pilgrim).....	.25
STREIBERT, MURIEL, Youth and the Bible, 1926 (Macmillan).....	1.75
THOMPSON, J. V., Handbook for Workers with Young People, 1922 (Abingdon).....	1.25

D. The Adult Group

BOVARD, W. S., Adults in the Sunday School, 1917 (Abingdon).....	1.25
BROWN, W. H., Activities for Active Bible Classes, 1926 (Standard).....	1.00
COPE, H. F., Principles of Christian Service, 1921 (Judson).....	.60
HARRISON, T., Recruiting the Bible Class, 1920 (Standard).....	.85
*MORSE, F. H., The Men's Class in Action, 1923 (Doran).....	1.50
*MORSE, F. H., The Women's Class in Action, 1926 (Doran).....	1.75
OLIVER, JOHN, Fear, the Autobiography of James Edwards, 1927 (Macmillan).....	2.00

VII. CURRICULUM THEORY AND CONSTRUCTION

*BETTS, G. H., The Curriculum of Religious Education, 1924 (Abingdon).....	\$3.00
BOBBITT, F., The Curriculum, 1918 (Houghton).....	1.90
BOBBITT, F., Curriculum Investigations, 1926 (U. of Chicago).....	1.50
BOBBITT, F., How to Make a Curriculum, 1924 (Houghton).....	1.80
*BOWER, W. C., The Curriculum of Religious Education, 1925 (Scribners).....	2.25
BRIGGS, T. H., Curriculum Problems, 1926 (Macmillan).....	1.00
CHARTERS, W. W., Curriculum Construction, 1923 (Macmillan).....	2.00
DEWEY, JOHN, The Curriculum Situation, 1926 (Houghton).....	
Foundations of Curriculum Making, 1927 (Public School Pub. Co., Bloomington, Ill.).....	1.50
HEISEY, P. H., The Lutheran Graded Series, 1926 (Wittenberg College).....	2.00
MERIAM, J. L., Child Life and the Curriculum.....	

The December, 1926, issue of Religious Education contains several significant articles on principles and procedure of curriculum construction.

VIII. TESTING—MEASUREMENTS—SURVEYS

ATHEARN, W. S., and others, The Indiana Survey, 3 vols., 1924 (Doran), each	\$5.00
BRUNNER, E. S., Churches of Distinction in Town and Country, 1923 (Doran)	1.50
BRUNNER, E. S., Tested Methods in Town and Country Churches, 1923 (Doran)	1.25
BRUNNER, E. S., Surveying Your Community, 1925 (Doran)	1.25
BUCKINGHAM, B. R., Research for Teachers, 1926 (Silver Burdette)	2.20
CARROLL, C. E., Community Survey in Relation to Church Efficiency, 1915 (Meth. Book Conc.)	1.00
DOUGLASS, H. P., 1,000 City Churches, 1926 (Doran)	4.00
DOUGLASS, H. P., The St. Louis Church Survey, 1924 (Doran)	4.00
DOUGLASS, H. P., The Springfield Survey, 1926 (Doran)	4.00
FREEMAN, F. M., Visual Education, 1924 (U. of Chicago)	3.50
FRY, C. L., American Villagers, 1926 (Doran)	2.50
GARRETT, H. E., Statistics in Psychology and Education, 1926 (Longmans Green)	3.50
GREGORY, C. A., Fundamentals of Educational Measurements, 1922 (Appleton)	2.25
HARTSHORNE AND MAY, Testing the Knowledge of Right and Wrong, 1927 (Religious Education Assn.)	.75
HARTSHORNE AND MAY, First Steps Toward a Scale for Measuring Attitudes (Jour. Ed. Psych., March, 1926)	
KELLEY, TRUMAN L., Interpretation of Educational Measurements, 1927 (World)	2.30
JORDAN, A. M., Children's Interests in Reading, 1926 (U. of N. C.)	1.50
KING, E. L., A Rating Scale for Text Books in Religious Education (Christian Education)	
KING, W. I., Elements of Statistical Method, 1912 (Macmillan)	2.00
MANSON, G. E., A Bibliography of the Analysis and Measurement of Human Personality up to 1926 (National Research Council, Washington, D. C.)	1.00
MARSTON, L. R., Directory of Research in Child Development, 1927 (Nat'l. Research Council)	.50
MCCALL, W. A., How to Experiment in Education, 1923 (Macmillan)	2.60
MCCALL, W. A., How to Measure in Education, 1922 (Macmillan)	3.25
MORSE, H. N., The Social Survey in Town and Country Areas, 1924 (Doran)	2.50
PINTNER, R., Intelligence Testing, 1925 (Holt)	2.50
RUGG, H. O., A Primer of Graphics and Statistics, 1925 (Houghton)	1.60
SCHLUTER, W. C., How to Do Research Work, 1926 (Prentice Hall)	1.25
SMITH, F. W., How to Improve Your Sunday School, 1924 (Abingdon)	.50
WATSON, G. B., Experimentation and Measurements in Religious Education, 1927 (Assoc.)	3.00
WATSON, G. B., (1) A Brief Test in Religious Education, (2) Union Test of Ethical Judgment, (3) Union Test of Religious Ideas (Teachers College)	.24
WATSON, G. B., The Measurement of Fair-Mindedness, 1925 (Teachers College)	1.50
WEIDEMANN, C. C., How to Construct the True-False Examination, 1926 (Teachers College)	1.50

IX. WHERE TO FIND

1. Information of Any Sort

Any denominational publishing house or board of education.
 The Religious Education Association, 308 N. Michigan Ave., Chicago.
 The International Council of Religious Education, 5 S. Wabash Ave., Chicago.
 The Canadian Council of Religious Education, Wesley Buildings, Toronto.
 Federal Council of the Churches of Christ in America, 105 E. 22nd St., New York.
 National Board, Y. M. C. A., 347 Madison Ave., New York.
 National Board, Y. W. C. A., 600 Lexington Ave., New York.

2. Lists of Books

American Child Health Ass'n, 370 7th Ave., New York (Health, diet, exercise).
 American Library Ass'n, 86 E. Randolph St., Chicago (Lists for Children, parents, teachers).
 American Library Ass'n, the Winnetka Graded Book List, \$1.75.
 American Social Hygiene Ass'n, 370 7th Ave., New York.
 Barry, F. V., A Century of Children's Books (Doran).
 Books for the Modern Home, A list of 300 books, A. L. A., \$0.20.
 Bonner, M. G., A Parent's Guide to Children's Reading (Funk & Wagnalls).
 Case, A. T., As Modern Writers See Jesus, 1927 (Pilgrim), \$1.25.
 Child Study Association of America, 509 W. 121st St., New York (Lists for children, parents, teachers).
 General Federation of Women's Clubs, 1734 N. St., Washington, D. C.

- Hunt, Clara W., *International Friendship Through Children's Books*, League of Nations Non-Partisan Ass'n, 6 E. 39th St., New York.
- International Council of Religious Education, 5 S. Wabash Ave., Chicago (Teacher Training).
- Missionary Education Movement, 156 5th Ave., New York (Missions, children of other lands).
- Moore, A. C., *Crossroads to Childhood* (Doran).
- National Ass'n of Book Publishers, 25 W. 33rd St., New York (Many lists).
- National Committee for Mental Hygiene, 370 7th Ave., New York (Problem children behavior, mental health).
- National Congress of Parents and Teachers, 1201 16th St., N. W., Washington, D. C. (Lists for parents, teachers, children).
- National Education Association, 1201 16th St., N. W., Washington, D. C.
- Playground and Recreation Association of America, 315 4th Ave., New York (Play recreation, drama, athletics).
- Stevenson, Lillian, *A Child's Bookshelf* (Student Christian Movement, London).
- Terman, Lewis M., and Lima, M., *Children's Reading* (Appleton), \$2.00.
- U. S. Bureau of Education, Washington, D. C., Various book lists, from Kindergarten Division and from Home Education Division.

3. Pageants, Plays, Dramas, Programs

- Any denominational publishing house.
- Century, Doran, Scribners, Meigs, Cook, Association, Woman's.
- Frank H. Cheley, 601 Steele St., Denver (for boys).
- J. H. Kuhlman, Publishers, 226 Main St., Londonville, Ohio.
- Missionary Education Movement, 150 5th Ave., New York.
- Pageant Publishers, 1208 S. Hill St., Los Angeles.
- Arthur Radcliffe Pub. Co., Millville, N. J.

4. Hymn Books, Songs, Cantatas, Music

- Any denominational publishing house.
- The Century Company, 353 4th Ave., New York.
- E. O. Excell Company, 410 S. Michigan Ave., Chicago.
- Fuller-Meredith Company, 91 7th Ave., New York.
- Hackleman Book-Music Supply Co., Indianapolis.
- Hall, Mack Co., 21st and Arch Sts., Philadelphia.
- Hope Publishing Co., 5715 W. Lake St., Chicago.
- International Projector Corporation, 90 Gold St., New York.
- Rodeheaver Co., 218 S. Wabash Ave., Chicago.

5. Films, Slides, Projectors

- Bausch & Lomb Optical Co., Rochester (Projectors).
- DeVry Corporation, 1101 Center St., Chicago (Projectors).
- Educational Screen, Inc., Chicago.
- Willis P. Hume, Oberlin, Ohio (slides and slides made).
- Keystone View Company, Meadville, Pa. (Projectors and slides).
- Mission Boards (foreign and home) of any denomination.
- Motion Picture Producers and Distributors of America, 469 5th Ave., New York (information).
- National Board of Review of Motion Pictures, 70 5th Ave., New York (lists of films).
- National Committee for Better Films, 70 5th Ave., New York.
- National Pictures Service, Provident Bank Bldg., Cincinnati (projectors, and whole Bible in films).
- Pathe Exchange, 35 W. 45th St., New York (lists of films).
- Society for Visual Education, 327 S. La Salle St., Chicago (projectors and material).
- Spencer Lens Co., 19 Doat St., Buffalo (projectors).
- Superior Films Corp., Western Mutual Life Ass'n Bldg., Los Angeles.
- Trans-Lux Daylight Picture Screen Corporation, 247 Park Ave., New York (projectors).
- Underwood and Underwood, 417 5th Ave., New York (projectors and slides).
- Victor Animatograph Co., 307 Victor Bldg., Davenport, Iowa (projectors).

6. Pictures

- Brown Picture Co., Beverly, Mass.
- Brown, Robertson Co., 8 E. 49th St., New York.
- Curtiss & Cameron, Boston (Copley Prints).
- Keystone View Co., Meadville, Pa.
- National Geographic Magazine, Washington, D. C.
- Perry Pictures Co., Malden, Mass.
- Prang Co., 2001 Calumet Ave., Chicago.
- Upper Canada Tract Society, 8 Richmond St., E. Toronto, Canada.
- Vermont Printing Co., Brattleboro (flash cards).
- W. A. Wilde Co., 131 Clarendon St., Boston.

7. Church School Supplies of All Sorts

Any denominational publishing house.

Scribners, Meigs, Cook.

Church Publishing House, 17 N. Wabash Ave., Chicago.

Denoyer-Geppert Co., 5235 Ravenswood Ave., Chicago (maps).

Wm. H. Dietz, 20 E. Randolph St., Chicago.

Goodenough & Woglom Co., 12 Vesey St., New York.

Hammond Pub. Co., 49 Oneida St., Milwaukee.

Hope Press, Mendota, Ill.

Miller Pub. Co., Salamanca, N. Y. (hand work).

A. J. Nystrom & Co., 2249 Calumet Ave., Chicago (maps, globes, charts).

F. A. Owen Pub. Co., Dansville, N. Y.

8. Furniture and Equipment

Seek information from your denominational publishing house.

American Seating Co., 14 E. Jackson Blvd., Chicago.

Thomas Charles Co., 2249 Calumet Ave., Chicago.

National School Equipment Co., Port Washington, Wis.

Standard Blackboard Co., Second and Walnut Sts., St. Louis.

9. Periodicals

Denominational. Each of the major denominations has periodicals for its own homes, parents, teachers and children. In addition to these, there should be mentioned at least the following:

Religious Education (308 N. Michigan Ave., Chicago), 10 times a year, \$5.00.

International Journal of Religious Education (5 S. Wabash Ave., Chicago), monthly, \$2.00.

Journal of Education (6 Beacon St., Boston), weekly, \$3.00.

Journal of Religion (U. of Chicago), \$3.00.

Elementary School Journal (U. of Chicago), 10 times a year, \$2.50.

Education (120 Boylston St., Boston), monthly, \$4.00.

Child Study (509 W. 121st St., New York), 8 times a year, \$1.00.

Children, the Magazine for Parents (353 4th Ave., New York), monthly, \$3.00.

The Christian Century (440 S. Dearborn St., Chicago), weekly, \$4.00.

Progressive Education (10 Jackson Place, Washington, D. C.), quarterly, \$3.00.

Missionary Review of the World (156 5th Ave., New York), monthly, \$2.50.

For Children

The American Girl (Girl Scouts, 670 Lexington Ave., New York), monthly, \$1.50.

Boy Life (Boy Scouts, 200 5th Ave., New York), monthly, \$2.00.

Everyland (156 5th Ave., New York), monthly, \$1.00.

St. Nicholas (New York), monthly, \$4.00.

Youths' Companion (Boston), monthly, \$2.50.

Child Life (Chicago), monthly, \$3.00.

10. Denominational Publishers**Baptist:**

Judson Press (Am. Bapt. Pub. Soc.), 1701 Chestnut St., Philadelphia.

Congregational:

Pilgrim Press, 14 Beacon St., Boston.

Disciples:

Bethany Press, 2712 Pine St., St. Louis.

Standard Pub. Co., 8, 9, and Cutter St., Cincinnati.

Lutheran:

Augsburg Publication House, 525 S. 4th St., Minneapolis.

Augustana Publishing House, Rock Island, Ill.

Concordia Publishing House, 3358 S. Jefferson Ave., St. Louis.

Heidelberg Press, 15th and Race Sts., Philadelphia.

Lutheran Book Concern, 55 E. Main St., Columbus, Ohio.

United Lutheran Publishing House, 1228 Spruce St., Philadelphia.

Wartburg Publishing House, 2018 Calumet Ave., Chicago.

Methodist Episcopal:

Abingdon Press, 150 5th Ave., New York.

Methodist Book Concern, Chicago, Cincinnati, New York.

Methodist Episcopal, South:

Cokesbury Press, 810 Broadway, Nashville.

Lamar and Whitmore, Nashville.

Presbyterian:

Westminster Press, Philadelphia.

Roman Catholic:

The Catholic Educational Press, Washington, D. C.

Southern Baptist:

Sunday School Board of the Southern Baptist Convention, Nashville.

Unitarian:

Beacon Press (Am. Unit. Ass'n), 25 Beacon St., Boston.

United Brethren:

Otterbein Press, Dayton.

Universalist:

Universalist Publishing House, 176 Newbury St., Boston.

11. Other Publishers

- American Book Co., 330 E. 22nd St., Chicago.
 D. Appleton Co., 25 W. 32nd St., New York.
 Association Press, 347 Madison Ave., New York.
 George Banta Press, Menasha, Wisconsin.
 Boni & Liveright, 20 E. Jackson Blvd., Chicago.
 Bobbs-Merrill Co., 185 Madison Ave., New York.
 Brentano's, 218 S. Wabash Ave., Chicago.
 Century Co., 353 4th Ave., New York.
 Christian Science Publishing Co., Boston, Mass.
 Church Publishing House, 17 N. Wabash Ave., Chicago.
 David C. Cook Publishing Co., Elgin, Ill.
 Dodd-Mead & Co., 4th Ave. & 30th St., New York.
 George H. Doran Co., 244 Madison Ave., New York.
 Doubleday, Page & Co., 122 S. Michigan Ave., Chicago.
 E. P. Dutton & Co., 681 5th Ave., New York.
 Funk & Wagnalls Co., 354 4th Ave., New York.
 Ginn & Co., 2301 Prairie Ave., Chicago.
 Harcourt Brace & Co., 161 E. Erie St., Chicago.
 Harper & Brothers, 49 E. 33rd St., New York.
 D. C. Heath & Co., 1815 Prairie Ave., Chicago.
 Hodder & Stoughton, 38 W. 32nd St., New York.
 Henry Holt & Co., 19 W. 44th St., New York.
 Houghton, Mifflin Co., 4 Park St., Boston.
 The Inquiry, 129 E. 52nd St., New York.
 J. B. Lippincott Co., Philadelphia.
 Little, Brown & Co., 34 Beacon St., Boston.
 Longmans, Green & Co., 55 5th Ave., New York.
 Macmillan Co., 60 5th Ave., New York.
 Meigs Publishing Co., Indianapolis, Ind.
 Missionary Education Movement, 156 5th Ave., New York.
 Morehouse Publishing Co., Milwaukee, Wis.
 Thomas Nelson & Sons, 381 4th Ave., New York.
 The New Republic, Inc., 421 W. 21st St., New York.
 Open Court, 122 S. Michigan Ave., Chicago.
 F. A. Owen Publishing Co., Dansville, N. Y.
 Oxford University Press, 35 W. 32nd St., New York.
 Playground and Recreation Association, 315 4th Ave., New York.
 G. P. Putnam's Sons, 2 W. 45th St., New York.
 Rand, McNally, 538 S. Clark St., Chicago.
 Fleming H. Revell Co., 158 5th Ave., New York.
 Charles Scribner's Sons, 597 5th Ave., New York.
 A. W. Shaw Co., 660 Cass St., Chicago.
 Silver, Burdett & Co., 221 E. Cullerton, Chicago.
 Stratford Company, 234 Boylston St., Boston.
 Sunday School Times Co., Philadelphia.
 Survey Associates, 112 E. 19th St., New York.
 Syracuse University Press, Syracuse, New York.
 Teachers College Press, Columbia University, New York.
 University of Chicago Press, 5810 Ellis Ave., Chicago.
 University of North Carolina Press, Chapel Hill, North Carolina.
 Warwick and York, York, Pa.
 W. A. Wilde Co., 131 Clarendon St., Boston.
 John C. Winston Co., 285 Winston Bldg., Philadelphia.
 Woman's Press, 600 Lexington Ave., New York.
 World Book Co., 2126 Prairie Ave., Chicago.
 Yale University Press, New Haven, Conn.

THE RELIGIOUS EDUCATION ASSOCIATION

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The six sections which comprise this monograph were first published as separate articles in RELIGIOUS EDUCATION. Brought together and unified in this volume, they form a study which should be placed in every college and university library, and on the desk of every scientific investigator into problems of character formation. Professors Hartshorne and May are conducting the Character Education Inquiry at Teachers College, Columbia University. The present volume reports one phase of that inquiry.

BOOK REVIEWS

BODE, B. H., *Modern Educational Theories*. (Macmillan, 1927, 351 pages, \$1.80.)

The past thirty years in education have been characterized by unusual activity in a field of knowledge known familiarly as the science of education. Out of the cauldron of educational study, investigation, and discussion there have arisen many educational theories, each of which has been set forth as a fundamental principle to guide educational procedure.

Between some theories there have been disagreement; within some, inconsistencies have been revealed. In his *Modern Educational Theories* Professor Bode takes the modern theories and, in a most readable fashion and with clean cut logic, holds the mirror up to nature as only a good philosopher is permitted to do. Before our eyes pass the curriculum theories of Dewey, of Bobbitt, Charters, Snedden, and Kilpatrick. A critique on these constitutes Part II, Part I being concerned with an introduction which implies at least that theories of education must be compatible with the ideas of an evolutionary democracy. In Part III the modern psychology of the behaviorists and near-behaviorists comes in for appraisal. "Instead of furnishing an account of intelligence as a distinctive trait in human behavior, this behavioristic psychology merely

undertakes to make intelligence itself vanish without a remainder" (page 177). "The doctrine of satisfiers and annoyers does not prove that Thorndike gives a place to intelligence." (page 189.) These theories fall short. Dr. Bode insists that there must be a theory of "mind," or of "intelligence."

In Part IV, the author critically examines education and the democratic ideal. The theories concerning culture, scientific method, mental tests, and special vs. general education are all examined.

He has undertaken a huge task in attempting to evaluate all the major theories of education. One person can scarcely be a master of each and every one of them. Consequently, here and there, one may detect some failure to interpret theories with the same meaning as the authors of these theories meant them to possess. Occasionally there is a deviation from the main topic, caused, no doubt, from the attempt to evaluate a multiplicity of theories.

The book should be read widely, not by the beginner, but by those who have understanding and mastery of and belief in some educational theories. The reader will be met with some fine distinctions, but in judging these distinctions he may be led to higher truth. It is not easy to lead a man—even a scientific

man—of settled belief to see from another side a thing which he sees from one side only, but in reading this book one will be led to see from new angles some of the old beliefs to which he retains allegiance. Some of these may suffer in beneficence and beauty, but the reader will be stimulated to justify his theories with searching, clarifying analysis.

J. M. Hughes, Northwestern University.

BRADEN, SAMUEL RAY, *The Psychology of Character; Some Psychological Aspects of Moral Training.* (University of Missouri, 1924, 135 pages.)

The author begins with the assumption that human nature can be modified and proceeds to discuss how it may be "changed, improved, corrected, and permanently directed." After a comprehensive discussion of the meaning of morality and its relation to the welfare of the individual and society, he answers the question: "What shall be taught?" In this answer he stresses the necessity of a conception of morality which is essentially positive; which demands training along with information. "The man who is educated morally is not merely 'good' in general; he is 'good' specifically because he sees the necessity for moral discernment in specific acts which make up his total life (Page 23).

There is a very good chapter on the nature of learning with specific application of the laws of learning, as stated by Thorndike, to the particular phase of education and training involved. This is followed by an outlining of the philosophies underlying certain methods of teaching some of the virtues, and by experimental data showing the necessity of, and value in, a study of the nature of the individual.

Dr. Braden maintains that, since the child's character is the resultant of innumerable responses to specific situations both within and without the school, the home, and the church, moral training must be the concern of all persons and all institutions in the community. In successive chapters he takes up problems incident to *Punishment, Games, Work and Literature* and shows their significance in the moral development of the individual.

This study, because of its universality of appeal, should interest not only parents and teachers but all who share with them responsibility for the moral development of young people. The treatment of the philosophies underlying the various plans, both tried and proposed, is comprehensive and interesting. The suggestions as to ways and means of providing positive moral training in the home, the school, the church, and the community are valuable. In the study as a whole there is more of philosophy and sociology than of psychology. And many of the conclusions stated in Chapter XIII are not natural outgrowths of the study but rather opinions of the author as to what parents, teachers, newspapermen, and others "might" do or "ought" to do individually or through institutions to

insure an environment favorable to moral development.

Floyd S. Gove, Drake University.

CHAPPELL, CLOVIS G., *Familiar Failures.* (Doran 1927, 164 pages. \$1.60 net.)

A group of biographical studies that reveal causes of failure to develop character values properly. The author takes men and women from the Bible who failed, describes their situation, and analyzes the causes of failure. The sinner who reads the book is perfectly conscious of how well the shoe fits both the ancient character and himself. For instance, there is Ahab, who preferred four hundred prophets who would tell him pleasant lies to the one uncompromising prophet who would speak the truth. Ahab's weakness caused his downfall.

The book illustrates a very useful method of religious education: tell the tale in terms of the other fellow, as Nathan the prophet told David the story of the poor man's ewe, and show one his shortcomings in the mirror of another's guilt. It is the method of a tale with a moral, but the moral is so clear that it does not have to be told. A second value of the book lies in the analysis it makes of causes of failure in character development. The author traces the more serious defects back to more simple life attitudes (*not character traits*), and reveals in story form how the little foxes are ultimately able to destroy the vines. Every defect in character, the author claims, originates in some small tendency which could, in earlier stages, be easily corrected. Carried to extreme, as with the young man who preferred riches to Jesus, the fault becomes, in the crisis, destructive of the finer values. A third value lies in the very evident purpose of the author to help those who read to a better type of life.

L. T. H.

FOSDICK, H. E., *A Pilgrimage to Palestine.* (Macmillan, 1927, 332 pages. \$2.50).

Dr. Fosdick spent four months in Palestine and fell so deeply in love with the country and with the memories which his visit stirred that he had to write a book about it. He has followed a rather unusual order. After an initial chapter which gives the general lay of the land, he steps into history and writes the successive chapters of the book about successive historical epochs. Through this means he covers Palestine many times, but each time with a different point of view. As a result, the reader who is somewhat familiar with the biblical narrative, finds in the book a splendid, thrilling resume of biblical history.

It is a book that will be read in a single sitting (whether one begins it with that in view or not). As a means of gaining a bird's-eye picture this study is mighty good. One should place along side of Doctor Fosdick's *Pilgrimage* Professor Case's recent biography of Jesus. A thoughtful coincident reading of these two volumes would be vitally rewarding.

L. T. H.

GOLIGHTLY, THOMAS J., *The Present Status of the Teaching of Morals in the Public High Schools.* (George Peabody College for Teachers, 1926, 134 pages.)

This book is a survey of the way in which character education is sponsored by state systems of education and taught in individual school systems. After a brief historical statement, the writer presents factual material concerning character education courses—material which shows the antiquated methods still used in many places, as well as some of the most recent developments. Thirteen states require the teaching of morals, but the material presented to the teacher varies all the way from the bar injunction to teach morals to fairly well developed courses of study. The same variation is true of town and city schools. Details of courses are given. Particularly stimulating are the plans developed by Oakland, California, and Denver.

In addition to the material on character development courses, the book summarizes the results obtained by sending a questionnaire to teachers and public school administrators regarding their opinions as to how morals may best be taught, which subjects are best fitted for the teaching of morals, etc.

The book is filled with factual material and gives an excellent cross section of the present status of character education. R. S. C.

STAMP, SIR JOSIAH, *The Christian Ethic as an Economic Factor.* (The Epworth Press, London, 1927, 107 pages, 2s net.)

The Christian ethic is declared to be more than doctrine and teaching. It is a dynamic influencing man's will to do, in addition to affecting his knowledge of what he should do. It must be interpreted to apply to modern life with its economic problems.

The question is discussed whether as efficient industrial leaders can be chosen on the basis of service as on the basis of profits. Apparently agreement is had with Marshall, that "A motive is supplied by a definite amount of money required or offered. It is this definite and exact money measurement of the steadiest motives in business life which has enabled economics far to outrun every other branch of the study of man."

Following that discussion, the author indicates that economic laws are as much entitled to freedom from adverse criticism on ethical grounds as are the laws of physics and chemistry. He says: "Those who are devoting themselves patiently, without hope of any reward but the discovery of truth, to elucidating the problem of the trade cycle and credit control deserve just as well of their fellow men as those who are conducting cancer research."

Warm and cold hearts cannot determine the purchasing power of money. "Mere wishes are of no avail against economic forces." The fact and not the motive is the basis of consideration. In modern society the same regard for mercy and for generosity held by the individual cannot be exacted of the group. The trustee

acting for his organization seeks to be just, but he cannot give away the cloak and coat also of his principals. But the individual must be constantly on guard that a high level of public morality and Christian excellence be maintained.

Modern problems being basically economic, the pulpit cannot ignore them if it is to be helpful to the pews. This calls, it is pointed out, for some training of ministerial students in economics when in college. The minister should not only know the problem, but should have some knowledge of the fundamental principles of value. The difference between America and Europe, it is intimated, is the difference between achievement and amusement.

The author urges the need of man's heart to recognize the great spiritual and moral possibilities and of his mind to grasp the need for study and growth, that the all prevailing economic laws be rightly applied. While the race inherits material progress, the individual must fight the battle for moral progress largely with himself.

Elmer C. Griffith, Kalamazoo College.

LENNES, N. J., *Whither Democracy.* (Harper, 1927, 370 pages, \$3.00.)

This is an interesting speculative study based on Galton's theory of heredity, and on mental tests and measurements as affording a basis for the determination of the various abilities that different occupations require. Facts are gleaned from various sources to establish the conclusion that our open class system will eventually develop into a closed hereditary class at the bottom "so dull by native inheritance that they cannot be taught to do anything more difficult, contented with their lot, feeling instinctively that they cannot plan for themselves—that they need a boss" (page 260), and a closed hereditary class at the top who "will reign" . . . by their superior intelligence and ability (page 264). This thesis is supported by the common stock argument—analogy between man and the lower animals.

There are three things that render the argument defective in a general way.

In the first place, the author holds that the child inherits from his parent. This theory of heredity is no longer held by students of the problem. Furthermore, the author regards heredity as a constant which is fast becoming an absolute. But as a matter of fact it is a variable which functions along side another variable, environment. For purposes of this thesis, environment is non-existent save as it functions to hasten the process of making heredity absolute.

In the second place, the author gives no place to a middle class. He mentions it sparingly, but consistently gives it no place in the world that is to be when migration from middle to upper or lower class has had its course. In fact, a middle class cannot exist in such a scheme as the author envisages.

In the third place, the author has evidently

forgotten the Hegelian dialectic. In every process there are thesis, association, and antithesis. The author's definition of democracy has made a further understanding of it unnecessary, apparently. That one should be able to rise to a higher social level is only one feature of democracy. It is just as much democracy for one to be able to remain in the calling in which he is called and be all that any human is heir to, as it is for him to be able to get out. And since the disappearance of the public domain, quite effective barriers have arisen to keep strong men back with their working fellows. Witness the organized labor movement. Perhaps this is not democracy; at any rate it is a part of the process that is going on in our open class system.

Society, with all its problems, may be much more stable than this study admits.

L. D. Weyand, William Jewell College.

POFFENBERGER, A. T., *Applied Psychology*. (Appleton, 1927, 586 pages, \$4.00.)

This volume succeeds the earlier book of the same title published by Hollingsworth and Poffenberger in 1917. The earlier work pioneered in the field as a general text and has enjoyed a wide and deserving popularity. A period of ten years does not always justify revision of a general text. In this case the rapid advance of applied psychology has made a complete re-writing imperative. While the new volume follows roughly the organization of the old, it is in every sense an entirely new work.

The book is divided into two parts. The first deals with the factors affecting the competence of individuals regardless of occupation. The second deals with the special problems of the different occupations. The first six chapters of Part I present the bearing of modern dynamic psychology on the personality and competence of the individual. Special emphasis is placed on original nature, inherited capacities, individual differences, conditions for effective work, learning and thinking, and on suggestion. These are fundamental principles and apply generally to all individuals and all fields of activity.

The next seven chapters, completing Part I, deal with the multitude of specific factors determining the individual's ability and performance. Here are discussed the influence of age and sex; of work, fatigue, rest and sleep; of ventilation, illumination, climate and weather; of distraction; and of such drugs as tobacco, alcohol and caffeine.

It is Part II which reflects the progress of the last decade. The first four chapters are entirely new. They are concerned primarily with problems of vocational selection by means of interviews, by letters of application, by phrenology and physiognomy, by trait ratings, and by measures of intelligence, special capacities, temperament, interest, and character. In the short period of ten years a very large amount of research of quite uneven merit has

been given to these problems. The author has shown exceptional discrimination in his selection for illustration and in his analysis of studies in this new and difficult field.

There follows several chapters on each of the familiar topics of industrial and business psychology, the psychology of law and medicine, and a final chapter on educational psychology. With the exception of this final chapter, which covers a field too large for adequate treatment in a general text, these chapters present a wealth of carefully selected new material.

Two changes in emphasis are to be noted. The earlier volume made some pretense of adequately presenting the important researches in the field. Ten years of progress have made such an attempt impossible. The wealth of concrete researches presented are used primarily to illustrate methods, procedures, and points of view. The mushroom growth of a decade has seen a good many haphazard and inadequately controlled studies. The book is rightly full of warnings as to the dangers and pitfalls involved in research in this field. Minor changes include the addition of many illustrations, charts, tables, and notes referring to specific studies.

The author's distinctive contribution is in Part II. Perhaps because much of the old material remains, Part I seems more dull and academic. In comparison, Part II lives and moves. It is full of the zest of things done, of problems solved, of goals achieved.

Frank K. Shuttleworth, State University of Iowa.

ROBACK, A. A., *The Psychology of Character*. (Harcourt, Brace, 1927, 594 pages, \$5.50.)

A new attitude toward the major problems in the field of ethics has been evidenced since the work of Miss Downey in her Will-Temperament tests. In recent years many problems relating to character have been approached from the angle of experimental investigation and this work has been done chiefly by psychologists. This new approach has necessitated a review of the whole subject of character, historically and critically, and this has been excellently done in Dr. Roback's book.

The work is divided into four sections, with the first two almost entirely historical, the first section dealing with temperament and the second with character. In these historical portions a very detailed analysis of the origin and development of these two phases of personality is found. The study of character commences with Theophrastus, who in a series of thirty sketches of human types took his place as the pioneer in characterology. The method used by this ancient writer was descriptive and is the precursor of many treatises of this type. A second distinct method of approach, the explanatory or scientific, was inaugurated by Hippocrates and Galen. The development of this tradition forms what is called the "humoral doctrine" and finally shifted into the age-long study of temperament. Beginning

with these Greek views the theories of more than fifty writers are discussed, some in great detail, in these two sections. It might be questioned whether too large a proportion of the book is not here given to many details that might have been omitted without interfering with the clarity of the text and leaving more space for presentation of recent movements.

In part three an attempt is made to evaluate the more modern approaches to character fundamentals through psycho-analysis, psychiatry, *struktur* psychology, behaviorism, endocrinology. Each of these chapters is exceptionally well done.

A later chapter in this section is titled "The American Experimental Contribution" and is one of the most vital in the book. A number of voices in the philosophical field, among the chief that of Professor Starbuck, have been raised in favor of a more definite experimental approach to the problems of conduct; claiming there should be developed a psychology of ethics. This chapter is a surprising revelation of the amount of work that has already been done along this line. Aside from the experimental method used in the Will-Temperament tests, the author cites the work done by Voelker, Cady, Terman, Raubenheimer, May, Hartshorn, Slaght, and others, in using an experimental technique that is taking character investigation away from the field of arm-chair theorists into the realm of laboratory investigations. These pioneer workers are laying the foundations for a new knowledge of character based on carefully worked out tests. The author does not seem to be in full sympathy with this modern trend, but gives a fairly complete survey of this distinctly American contribution.

In part four Dr. Roback presents his own theory, in which he falls back on the method of introspective analysis that many ethicists are abandoning. His definition of character is an excellent one and reveals the essentials of his view. It is stated as "an enduring psychophysical disposition to inhibit instinctive impulses in accordance with a regulative principle." Many modernists to the contrary, the writer still holds to the instinct theory. He pushes aside as irrelevant all criticisms and accepts the traditional list of instincts and adds one or two of his own. The man of character "exercises a distributed inhibitory power." Instead of man being controlled by his instincts, if he has character, he possesses power to inhibit them in accordance with certain rational principles, such as truth and justice. The more this control, the stronger the character. The author acknowledges his indebtedness to Emerson for the basis of his theory. While his analysis of character sources is interesting and suggestive, it is not entirely convincing.

His constructive section is somewhat disappointing, and chiefly from the failure to use the modern methods of attack in the investigation of character. As presenting a painstaking and careful survey of the background for present day research and placing the problems in their historical setting, the book will prove

valuable to all students of this fascinating field of the self.

W. E. Slaght, Cornell College, Iowa.

THOMPSON, J. C., *Bob's Hike to the Holy City.* (D. C. Kirkbride Bible Company, Indianapolis, 1927, 287 pages.)

This book is a new version of *Pilgrim's Progress*, prepared for children. The pilgrim is a Boy Scout who is encouraged by his Grandfather Wiseman to undertake the journey to the Holy City. He does so, and his journeys furnish the material for the book. The author pictures two paths, usually parallel, the one a little more difficult, the other a little more rosy. Each path leads the traveller into situations where there is plenty of pleasure, the difference lying largely in the motivation with which one seeks the pleasure and in the excesses to which those on the lower road are likely to be led. Duty often calls the Scout into service, sometimes into dangerous service, but in this he finds greater pleasure than in the excesses into which those travellers fall when they seek pleasure for its own sake. Some pleasures of sight and sense are dangerous because of the tendencies of those who begin them to continue beyond the limits of safety. Others are dangerous because they are exercised at the expense of the individuals own good, or at the cost of the moral welfare of others. Selfishness never wins.

There is free intercourse between the travellers on the two paths. It is a simple matter for one on the Hill Trail to pass over to the Rosy Pathway and for a time to run the risks of living in folly. It is not difficult for the traveller on the lower road to pass over to the highway. Salvation may be sought at any time. In the course of his travels Bob, the hero, wins his sister, his parents, and six friends from the Rosy Pathway to the Hill Trail.

The book is written in allegorical terms very similar to the style of *Pilgrim's Progress* and contains characters whose function in the story is indicated by their names—Syd Riskit, Joe Swipe, Mrs. Sympathy, Peter Bragg. There is Hard Exam Hill, Money Town, and Try-Again Path.

The reviewer gave the book to two boys, nine and ten years of age respectively. Each one devoured it in less than a day—and it is a rather bulky volume for youngsters. They talked about it for a week. One wanted to take the book to show his public school teacher. Each one understood clearly the allegory and caught the religious and moral values which the story attempts to teach.

There is no book just like this for younger children. It may be possible that this volume will bring to them the same rich experience which its older companion has brought to older adolescents through the years. L. T. H.

THWING, EUGENE, *Unto the Least.* (Doran, 1927, 182 pages, \$1.35 net.)

There are narratives like those contained in Begbie's *Twice Born Men* which tug at one's

emotions as he reads. That is the case with this group in twenty-three stories; character studies of persons in need. They reveal everyday opportunities for vital, personal, religious service, and show how sometimes the priest and the Levite appear, but how, occasionally, there is a good Samaritan.

The purpose of the author, which he carries through fairly well to success, lies not only in the emotion-moving power of his narratives, but in his analysis of the reasons why one becomes a good Samaritan or a Levite. The determination rests primarily on an attitude of shyness or inertia, common to most people, which leads one in the presence of need to feel

an inconvenience in meeting the need personally. Those who succumb to this hesitation are in the class of the Levites. They may feel the impulse to be helpful, but do nothing. Those who successfully overcome their hesitation, and help the needy person, become Samaritans. Fundamentally, both groups feel the same impulse to help. The author challenges his readers, most of whom he feels to be of the weaker type, to contribute financially to the support of those more dynamic souls who will undertake the personal service. An underlying purpose of the volume is, of course, to encourage the reader to engage in such philanthropic service himself.

L. T. H.

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